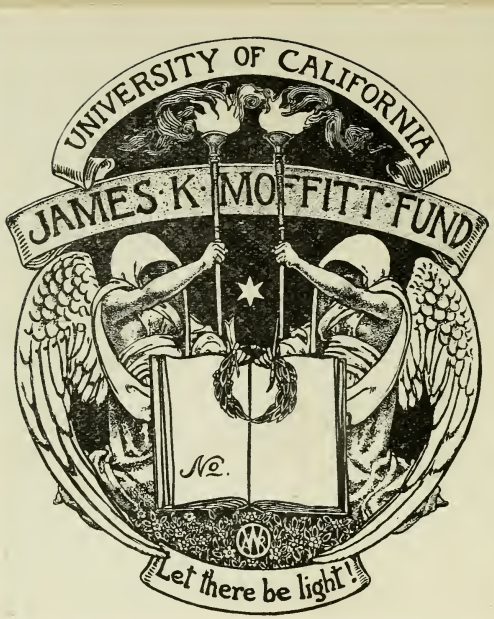
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DANIEL JONES
INTONATION CURVES

B. G. TEUBNER LEIPZIG-BERLIN


UNIVERSITY OF CALIFORNIA
JAMES K MOFFITT FUND
No.
Let there be light!

INTONATION CURVES

A COLLECTION OF PHONETIC TEXTS, IN WHICH INTONATION IS MARKED THROUGHOUT BY MEANS OF CURVED LINES ON A MUSICAL STAVE

BY

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1909

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CONTENTS

page

Introduction IV
Explanation of Phonetic Symbols XII

ENGLISH TEXTS

I. Passage from Shakespeare, Richard II. 2
II. E. A. Poe "The Bells" verses 1—3 6
III. Conversation (from kleine Toussaint-Langenscheidt, Englisch). 16

FRENCH TEXTS

IV. Passage from Rostand "La Samaritaine" 30
V. Lafontaine "Le Corbeau et le Renard" 36
VI. Lafontaine "Le Loup et l'Agneau" 40
VII. Conversation (from Barlet and Rippmann, French Life and Ways) 44

GERMAN TEXTS

VIII. Passage from Schiller, Wallensteins Tod 56
IX. Passage from Goethe, Faust 66

Notes on the pronunciation 74

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INTRODUCTION

1. The branch of phonetic science known as Intonation, i. e. the variations in the pitch of the speaking voice, has not hitherto met with adequate treatment in books on pronunciation owing to the want of a satisfactory method of indicating these variations. Intonation, when marked at all, has generally been indicated by signs such as ˻, ˺, ˊ, ˇ, etc. placed at the beginnings and ends of words or sentences. Such marks may give a rough idea of the kind of intonation required, as for instance that the pitch is to rise or fall, but they fail to show with any sort of accuracy the precise points of the sentences at which the changes of pitch begin and end, and they do not profess to indicate the absolute pitch, or the subtle variations of pitch which are perpetually occurring in speech.

2. Accurate records of intonation have, it is true, been produced by means of tracings of voice vibrations, obtained by the use of a kymograph or otherwise. The vibrations may in this way be measured, or the number occurring in short units of time counted. and the results plotted on squared paper, the variations of pitch being thus expressed by curved lines. Such curves are, however, inconveniently large and elaborate, and the phonetic symbols to which the various parts of the curves correspond have to be placed far apart and at irregular intervals, thus rendering the text difficult to read. Besides this the work of preparing curves by this method is so laborious, that no one has ever yet analysed texts of sufficient length to be of any practical value to language students.

3. Evidently the only satisfactory method of representing in-

tonation, whether for scientific or for practical purposes, is by means of curves, and in the present work an attempt has been made to produce by the method hereafter described intonation-curves which may combine as far as possible scientific accuracy with practical utility.

4. In a complete analysis of pronunciation the following elements of speech must be represented: (i) the quality of the various sounds, (ii) the quantity of the sounds (length), (iii) their relative loudness, and (iv) the pitch of the voice in pronouncing them. All these essentials are represented in detail in the English, French and German texts here given. The quality of the sounds is shown by phonetic symbols, their length by the use of the marks ː and ˑ, their loudness by the stress mark ˈ and by the bar lines on the accompanying musical staves — these bar lines being placed at every point where there is a minimum of loudness (i. e. at the limits of the syllables) — and lastly the pitch of the voice by curves on musical staves.

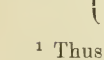
5. The pronunciations thus analysed are those of actual English, French and German speakers, the necessary observations being made by means of a Gramophone. The following explanation will show how the analysis has been obtained.

6. If while a Gramophone, Phonograph, or other similar instrument, is in operation, the needle is lifted from the revolving record, the ear will retain the impression of the sound heard at the instant when the needle is lifted. And if the record is of a speaking voice, the impression retained is that of a speech sound or portion of a speech sound, both as regards its quality and, if it is a voiced sound, as regards its pitch, each of which elements may therefore be recorded. In order to obtain accurate results it is generally necessary to take several observations for the quality of a given sound and several more for its pitch. In regard to the latter observations, when the musical note sounded at the given instant has become firmly fixed in the mind of the observer, its absolute pitch may be ascertained by comparison with a tuningfork and then marked on a musical stave. The result may often be further verified by comparison of the note with the principal notes of the syllables preceding and following

the sound under observation.[1] Relative length and loudness may be determined by repeating short groups of sounds several times over.

7. By observing every sound separately in this way, the following gramophone records[2] have been completely analysed, and the results are given in this book (on the right hand pages) side by side with (1) the ordinary spelling of the texts, and (2) transcriptions of average Standard pronunciation[3] for comparison (on the left hand pages).

	Gramophone Co's Catalogue number	Title	Speaker
English	1315 III	Passage from Shakespeare's Richard II .	Sir H. Beerbohm Tree
	1356 . .	Poe's The Bells (verses 1—3)	Canon Fleming
	1286 . .	Conversation from Langenscheidt's Englisch	Mr Bernard MacDonald
French	31171 II.	Passage from Rostand's La Samaritaine . . .	Mme Sarah Bernhardt
	31253 . .	Lafontaine's Le Corbeau et le Renard, and Le Loup et l'Agneau	M. Louis Delaunay
	31284 . .	Conversation from Barlet and Rippmann's French Life and Ways	(cannot be traced)

[1] Thus in **ˈdɔʁˈmiːʁ** (p. 55, l. 3) the pitch of the beginning of the **i** was found to be E  and that of the **ʁ** was found to be E . If the word is repeated several times the octave interval is clearly heard. Again in **diˈtrɛːnè** (p. 73, l. 4) the pitches of the vowels **i**, **ɛ**, **è** were found to be E, C (beginning) changing to A (end), and A respectively. This is confirmed by the fact that if the phrase is repeated several times over the ear perceives distinctly the notes of the chord of A minor.

[2] The choice of records suitable for the purpose of this work is very limited, and those used are the best obtainable. No suitable German conversation record was available.

[3] See § 17.

	Gramophone Co's Catalogue number	Title	Speaker
German	41968 II.	Passage from Schiller's Wallenstein	Herr Max Montor
	41319 III	Passage from Gœthe's Faust.	HerrOttoSommerstorff.

8. All these records are obtainable from the Gramophone Company with the exception of the English Conversation which is obtainable from Messrs Langenscheidt of Berlin. The Roman numerals added to some of the numbers do not appear in the catalogues but are embossed on the records themselves. They indicate that more than one original record has been made. Thus, while all the records bearing a given catalogue number and with the same Roman numeral embossed are *identical*, those bearing the same catalogue number but different Roman numerals are not identical but only *similar*.

9. It may be objected that talking machines do not reproduce speech with sufficient distinctness to render possible a minute analysis of the speaker's pronunciation. This objection is a just one in regard to inferior machines and inferior records, but if first-rate machines and first-rate records are used, minute distinctions may be as clearly perceived as in the actual human voice. Modifications in the pronunciation arising from the instrument are few and slight. The principal are (in the case of disc machines) (i) the addition of the scraping sound made by the needle, (ii) a slight modification of sound quality due to the resonance of the horn both in making the record and in reproducing it, (iii) the indistinctness of the sound **s**. With good machines and good records, however, these modifications are of no great consequence, and even when they are noticeable, the practised ear makes allowance for them mechanically.[1]

10. The analysis of the sounds can in fact be carried out with greater certainty with the machine than could ever be done with

[1] It may be added that the echo caused by the horn with which the original record was made may even be of assistance to the observer. Thus in the **u:** in **'tsu:künft** (p. 59, l. 10) the note of the vowel (A) and the same note echoed from the original horn are clearly distinguishable, and corroborate each other.

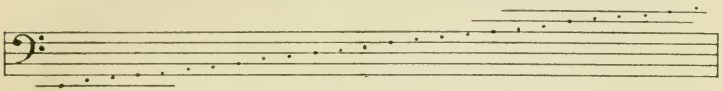
an actual human voice, owing to the fact that observations may be repeated any number of times. If a person is asked to repeat a word or phrase a number of times, he will almost inevitably make slight unintentional variations. Again if we ask a person to stop short at some given point in the middle of a word in such a way that the final sound which he utters shall retain the *exact* quality, loudness and (especially) pitch that it would have had if the word and sentence were continued, we cannot be sure that he will succeed. In fact in the great majority of cases the chance of his being able to do so is so remote that even approximate success is not to be hoped for. The machine on the other hand always repeats the words in *exactly* the same way, and if the needle is raised at any point the final sound heard is always *exactly* that which would have been pronounced had the sentence continued.

11. The following is the process by which the right hand pages of the texts were prepared. The records were first analysed as regards the quality, length and stress of the various sounds, and the phonetic transcriptions thus obtained (the phonetic alphabet used being that of the *Association Phonétique Internationale*).[1] These were set up in type with blanks between the lines for the subsequent insertion of the staves. The staves were then printed alone in their correct relative positions on sheets of transparent paper. These were then placed on the top of proofs of the transcriptions so that the staves were in their correct positions relative to the lines of transcription. The next step was to draw on the staves bar lines exactly above all the points of syllable division.[2] The staves were then ready for the insertion of the curves. The records were accordingly analysed again, and the absolute pitches

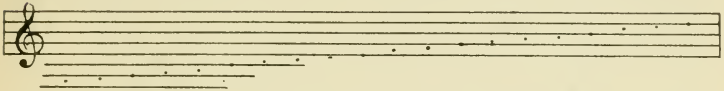
[1] The groups of the phonetic symbols in the texts correspond to groups of sounds pronounced without pause (technically known as 'breathgroups'), the blank spaces therefore corresponding to pauses in speech.

[2] The object of these bar lines is not merely to show where the points of syllable division are, but also to diminish the likelihood of inaccuracies in the placing of the different points of the curves, and to render it easier for those who may study the texts to see at a glance the parts of the curve and text which correspond.

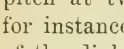
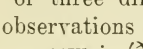
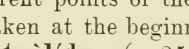
of all the vowels and most of the voiced consonants determined[1], and the notes marked on the staves exactly above the symbols to which they correspond. The positions of the points corresponding to the various notes were marked as follows:



E F Gb G Ab A Bb B C Db D Eb E F Gb G Ab A Bb B C Db D Eb E F



G Ab A Bb B C Db D Eb E F Gb G Ab A Bb B C Db D

12. In many cases it was necessary to take observations of pitch at two or three different points of the same sound. Thus for instance, observations taken at the beginning, middle and end of the diphthong **uw** in **ˈðætwɪlˈduw** (p. 25, l. 5) gave the notes F , E♭  and D♭ . Again, in the syllable **ˈklaŋ** (p. 67, l. 9) observations of pitch were taken at four points: the pitch in the middle of the **l** was found to be A♭, the pitches at the beginning and middle of the **a** were found to be G♭ and A, respectively, and the pitch of the end of the **ŋ** was found to be F; hence the shape of the curve. Breathed sounds have of course no intonation. Where breathed sounds occur the curve has been dotted, the dotted part representing the intonation which would in all probability have been used had the sound been voiced.

13. In this way the complete manuscript of the curves was obtained. The text and curves were then reproduced together on zinc plates, from which the final printing was made.

[1] The rate of revolution of the record (which affects not only the rate of performance but also the absolute pitch of the sounds produced) was adjusted in each case so as to give what seemed to be the most natural mode of speaking the piece in question.

14. It will be seen from the above that great care has been taken to render the curves as accurate as possible. It is not claimed that the curves are *absolutely* accurate, like those obtained by measuring vibrations (§ 2). In fact in the method here used there are several obvious sources of error. Such inevitable errors are however very slight and are of no consequence from a practical point of view. It is submitted that they are immeasurably more than counterbalanced by the advantage of having long and easily legible texts not occupying an inordinate amount of space, coupled with curves on a scale which is familiar to everyone — an arrangement which it is hoped may prove helpful not only to phonetic specialists, but also to teachers of languages and teachers of elocution.

15. It remains to add a few miscellaneous remarks.

16. For representing the speech sounds a very detailed form of phonetic transcription has been adopted, both in the representation of the pronunciation of the various speakers and in the transcriptions of normal average pronunciation given on the left hand pages for reference; that is to say the form of transcription here used is much more complicated than that generally employed in practical phonetic transcriptions (see Explanation of Symbols pp. XII—XVI). This has been found advisable for two reasons, firstly because a more accurate representation of the actual pronunciation of each speaker can be given, and secondly because the use of the same symbols to denote similar but different sounds in different languages, so general (and usually advisable) in books of practical transcriptions[1], might be a source of obscurity here when three different languages are compared in detail.[2] The principal individual cases in which even the transcription here used does not indicate shades of sound with sufficient accuracy are mentioned in the notes at the end of the book.

[1] Thus the French and German ò and ɔ and the English ɒ and ɔ̀ are generally all represented by the one symbol ɔ.

[2] In one particular the transcription here employed is not quite satisfactory, viz: in having the symbol ə to denote both the English and the French neutral vowel. It would perhaps have been better to represent the French sound by ə̀.

17. In the transcriptions placed on the left hand pages for the sake of comparison, the pronunciation represented is that which may be taken to be the standard pronunciation of each language, viz: the average pronunciation of educated inhabitants of the South of England, the North of France and the North of Germany respectively. In the French pieces unemphatic stress has been given for the sake of consistency, though shifted stress might be used with advantage in many cases. Cases in which shifted stress would be permissible or advisable may be seen in the texts on the right hand pages.

18. It will be observed that in both the conversation records the pronunciation is to some extent artificial. This is no doubt due to the exigencies of the process of making the records. In order that a talking record should be really good, the articulation of the speaker must be very clear, far clearer than it usually would be in conversation. The result is that conversational records are generally either indistinct, or they show a somewhat unnatural pronunciation. The two conversational records in question have been chosen for their exceptional distinctness. In judging of the pronunciation therefore due allowance must be made for the fact that the speakers were obliged more or less to 'recite' the conversations. The intonation is however not greatly, if at all, affected by this fact.

19. In conclusion the author wishes to express his thanks to Messrs Langenscheidt for permission to reproduce Conversation No. 13 in the kleine Toussaint-Langenscheidt Englisch, to M. Fasquelle for permission to reproduce the passage from Rostand's La Samaritaine, and to the Gramophone Company for permission to reproduce Conversation No. 21 in Barlet and Rippmann's French Life and Ways; also to Miss M. Horn, one of the Principals of the German Governesses' Association for kindly revising the proofs of the transcriptions of German Standard pronunciation. Special thanks are also due to Mr Bernard MacDonald, M. Louis Delaunay, Herr Max Montor and Herr Otto Sommerstorff for furnishing particulars of circumstances which may have influenced their pronunciation (see notes), and to Mr Arthur Finlayson who supplied similar information regarding the late Canon Fleming.

Wimbledon, April 1909.

DANIEL JONES.

EXPLANATION OF PHONETIC SYMBOLS

The alphabet used is that of the *Association Phonétique Internationale.*

The following tables show the mode of formation of the various sounds occurring in this book (see also pp. XIV—XVI). For detailed explanations students are referred to the text-books of Elementary Phonetics.

I. CONSONANTS

	Labial		Dental	Palatal	Velar	Uvular	Glottal
	Bilabial	Labiodental					
Plosive	p b		t d̥ d		k g		ʔ
Nasal	m̥ m		n̥ n	ɲ	ŋ		
Lateral			l̥ l ɬ		(ɬ)		
Rolled			r̥ r ɾ			ʀ̥ ʀ	
Fricative	ɐ ɥ ʍ w	f v	θ ð, s z, ʃ ʒ, ɹ	ç j (ɥ)	(ʍ) (w) x	ʁ	h ɦ

II. VOWELS WITH LIP-ROUNDING

	Front	Mixed	Back
Closed	y, ẏ	ü	u, u̇
Half-closed	ø, ø̇	ö	o, o̱
Half-open	œ	ɔ̈	ɔ
Open			ɒ ɒ̇

III. VOWELS WITHOUT LIP-ROUNDING

	Front	Mixed	Back
Closed	i, ì		
Half-closed	e, è	ë	
Half-open	ɛ	ɛ̈ æ̈ ə	ʌ
Open	æ a	ɑ	

ː means that the sound denoted by the preceding symbol is long.

ˑ means that the sound denoted by the preceding symbol is half-long. Fully long diphthongs have the mark ˑ after each element. (The sounds denoted by symbols not followed by ː or by ˑ are short.)[1]

◌̥ placed under the symbol of a voiced sound means that the sound is devocalized.[2]

. ◌̣ between two symbols denotes a very short pause.

◌̩ placed under a consonant symbol means that the sound is syllabic.

◌̃ placed over a symbol means that the sound denoted by the symbol is nasalized.

◌̻ placed under a symbol indicates "inversion" of the tip of the tongue.

ˈ means that the syllable immediately following is stressed.

Figures thus [5], [38], refer to notes at the end of the book.

[1] With one unimportant reservation. It has not been considered necessary to mark *consonant* length except in cases where the length is not normal.

[2] In the case of final voiced consonants, which are often partially or completely devocalised, especially in English (*e. g. hands* **hændz** or **hændz̥**, generally written **hændz**), ◌̥ has not usually been added. Sounds in such positions are generally weak and it is difficult to tell for certain from the record, whether they were completely devocalised or not in the speaker's pronunciation.

KEY WORDS

E stands for *average educated Southern English.*
F stands for *average educated Northern French.*
G stands for *average educated North German.*

ɑ E f*a*ther (**ˈfɑːðə**), F p*â*te (**pɑːt**), G V*a*ter (**ˈfɑːtəʀ**)
ɑ̃ F b*an*c (**bɑ̃**)
a E dr*y* (**draˈɪ̀**), F p*a*tte (**pat**)
ã nasalized **a**, occasional English br*a*nch (**brãntʃ**, usually **brɑːntʃ**)
æ E c*a*b (**kæb**)
ӕ a vowel intermediate in acoustic effect between **æ** and **ə**, E *a*bstain (**əbˈstèɪn** or **ӕbˈstèɪn**)
æ̃ nasalized **æ**, dialectal English m*a*n (**mæ̃n**, standard **mæn**)
ʌ E m*u*ch (**mʌtʃ**)
b E *b*oat (**bòʊ̀t**), F *b*on (**bɔ̃**), G *B*and (**bant**)
ç G i*ch* (**ʔìç**)
d E *d*ay (**dèˈɪ̀**), F *d*ette (**dɛt**), G *D*ing (**diŋ**)
d̥ devocalized **d**
ð E *th*en (**ðèn**)
e F n*é* (**ne**), G S*ee* (**zeː**)
è E l*e*t (**lèt**), F m*é*decin (**mètˈsɛ̃**), G *e*lf (**ʔèlf**)
ë a vowel intermediate in acoustic effect between **è** and **ə**, E mom*e*nt (generally **ˈmòʊ̀mənt**, but in declamatory style **ˈmòʊ̀mënt**), G bitt*e* (**ˈbìtë**)
ɛ E th*e*re (**ðɛːəˈ**), F m*ê*me (**mɛːm**), G H*e*rr (**hɛʀ**)
ɛ̈ E b*ir*d (**bɛ̈ːd**)
ɛ̣ inverted **ɛ̈**, i. e. **ɛ̈** pronounced with simultaneous curling back of the tip of the tongue towards the hard palate
ɛ̃ F p*ain* (**pɛ̃**)
ə E *a*bove (**əˈbʌv**), oth*e*r (**ˈʌðə**), G Bruder (**ˈbʀuːdəʀ**)

(The French sound represented by the same symbol, as in pr*e*mier (**pʀəˈmje**) differs slightly from the English and German sound, the principal difference being the addition of a little lip-rounding)

ə̣ inverted **ə**, i. e. **ə** pronounced with simultaneous curling back of the tip of the tongue towards the hard palate
ₔ a very weak **ə**
f E *f*oot (**fʊ̀t**), F *f*emme (**fam**), G *v*oll (**fɔ̀l**)
g E *g*ive (**gìv**), F *g*ant (**gɑ̃**), G *g*ut (**guːt**)
h E *h*old (**hòʊ̀ld**), G *H*und (**hʊ̀nt**)
ɦ voiced **h**, F là-*h*aut (**laˈo**, **laˈho** or **laˈɦo**)

i E *qu*ee*n* (**kwi:n**), F *si* (**si**), G *m*i*r* (**mi:ʀ**)
i̯ a very weak **i**
i̯̊ devocalized **i**
ì E *s*i*t* (**sìt**), G K*i*nd (**kìnt**)
j E *y*es (**jès**), F *y*eux (**jø**), G *j*a (**ja**)
k E *c*atch (**kætʃ**), F *c*as (**ka**), G *K*ohl (**ko:l**)
l the "clear" *l*, or *l* sound formed with simultaneous raising of the front of the tongue in the direction of the hard palate, E *l*eave (**li:v**), F e*ll*e (**ɛl**), G woh*l* (**vo:l**)
l̥ devocalized **l**, F peup*le* (**pœpl̥**)
ɬ the "dark" *l*, or *l* sound formed with simultaneous raising of the back of the tongue in the direction of the soft palate, E fee*l* (**fi:ɬ**)
m E *m*ake (**meik**), F *même* (**mɛ:m**), G *m*it (**mìt**)
m̥ a very weak devocalized **m**
n E *n*ot (**nɔ̀t**), F *n*euf (**nœf**), G *N*ot (**no:t**)
n̥ devocalized **n**
ɲ F ag*n*eau (**a´ɲo**)
ŋ E so*ng* (**sɔ̀ŋ**), G kla*ng* (**klaŋ**)
o F *c*ôte (**ko:t**), G woh*l* (**vo:l**)
ò E b*oa*t (**bòùt**), F *c*omment (**kò´mɑ̃**), G *K*opf (**kòpf**)
ö a sound intermediate between **o** and **ø**
ɔ F p*o*rt (**pɔ:ʀ**), G d*o*rt (**dɔʀt**)
ɔ̈ a vowel intermediate in acoustic effect between **ɔ** and **ə**, E f*o*rget (generally **fə´gèt** but in declamatory style **fɔ̈´gèt**)
ɔ̃ F b*on* (**bɔ̃**)
ɒ E s*a*w (**sɒ:**)
ɒ̯ inverted **ɒ**, i. e. **ɒ** pronounced with simultaneous curling back of the tip of the tongue towards the hard palate
ɒ̀ E n*o*t (**nɒ̀t**)
ø F p*eu* (**pø**), G h*ö*ren (**´hø:ʀən**)
ø̀ G zw*ö*lf (**tsvø̀lf** or **tsʊø̀lf**)
œ F n*eu*f (**nœf**), G *W*örter (**´vœʀtəʀ**)
œ̃ F br*un* (**bʀœ̃**)
p E *p*ay (**pè´ì**), F *p*atte (**pat**), G *P*ost (**pòst**)
r the fully rolled dental sound used by many F and G speakers, and sometimes in E in careful speaking (key words below)
r̥ the breathed consonant corresponding to the voiced **r** (key word below)
ɾ the semi-rolled dental sound (i. e. rolled, but consisting of one single tap of the tongue) frequently heard in E between two vowels, and sometimes in F and G finally (key words below)
ɾ a very weak **ɹ** or **ɾ**.
ɹ the dental fricative *r* sound

generally used in E (key words below)

ɹ a very weak ɹ

ʀ the rolled uvular sound generally used in F and G (key words below)

ʀ̥ the breathed consonant corresponding to the voiced ʀ (key word below)

ʁ the uvular fricative *r* sound not unfrequently heard in F and G especially when final

ʁ̽ a very weak ʁ.

Key words for the *r* sounds: E *r*est (generally ɹèst, in declamatory style rèst), a*rr*ive (generally ə´ra'ì'v or ə´ɹa'ì'v, in declamatory style ə´ra'ì'v), F *r*ave (rɑ:r, rɑ:ɾ rɑ:ʀ, ʀɑ:ʀ, ʀɑ:ʁ or ʀɑ:ʁ̽), quat*r*e (katr̥ or katʀ), G *r*ot (ro:t or ʀo:t), wah*r* (vɑ:r, vɑ:ɾ, vɑ:ʀ, vɑ:ʀ, vɑ:ʁ or vɑ:ʁ̽)[1]

s E *s*afe (sèìf), F *s*ou (su), G *s*was (vas)

ʃ E *sh*op (ʃòp), F *ch*ou (ʃu), G *Sch*uh (ʃu:)

t E *t*en (tèn), F *t*ôt (to), G *t*ief (ti:f)

θ E *th*in (θìn)

u E r*u*de (ru:d), F t*ou*t (tu), G g*u*t (gu:t)

u̯ a very weak u

ù E p*u*t (pùt), G M*u*tter (´mùtəʀ)

ü a sound intermediate between u and y, Norwegian h*u*s (hü:s)

v E *v*ain (vèìn), F *v*eu*v*e (vœ:v), G *w*o (vo:)

ʊ South German *w*o (ʊo:)

w E *w*ell (wèł), F *ou*i (wi)

ʍ the breathed consonant corresponding to the voiced w, often used in E as the pronunciation of *wh*, *wh*at (ʍɔ̀t or wɔ̀t)

x G a*ch* (ʔɑx)

y F t*u* (ty), G *ü*ber (ʔy:bəʀ)

ỳ G H*ü*tte (´hỳtë)

ɥ F h*u*it (ɥit)

z E *z*eal (zi:ł), F *z*èle (zɛ:l), G *S*ohn (zo:n)

ʒ E measure (´mèʒə), F ju*g*e (ʒy:ʒ), G Lo*g*e (´lo:ʒë)

ʔ G geöffnet (gë´ʔøfnët)

[1] For convenience the symbol ɾ alone is used in the transcriptions of standard English, and ʁ alone is used in the transcriptions of standard French and German.

TEXTS

I. PASSAGE FROM RICHARD THE SECOND.

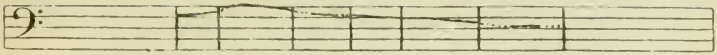
(SHAKESPEARE.)

Act 3, Scene II.

K. Rich.: Of comfort no man speak;
Let's talk of graves, of worms, and epitaphs;
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth.
Let's choose executors and talk of wills;
And yet not so, — for what can we bequeath,
Save our deposed bodies to the earth?
Our lands, our lives, and all are Bolingbroke's,
And nothing can we call our own, but death
And that small model of the barren earth

I. RICHARD THE SECOND.

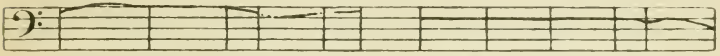
əv ˈkʌmfət ˈnòù mæn ˈspiˑk;
lèts tɒˑk əv ˈgrèˑiˑvz, əv ˈwɛ̈ːmz ənd ˈèpìtɑˑfs;
mèìk ˈdʌst aùə ˈpèìpə, ənd wìð ˈrèìnì ˈaˑìˑz
raìt ˈsɒ̀rɔ̀ˑùˑ ɒ̀n ðə ˈbùzəm əv ði ˈɛ̈ˑθ.
lèts ˈtʃuːz ìgˈzèkjùtəz ənd ˈtɒˑk əv ˈwìłz;
ənd ˈjèt ˈnɒ̀t ˈsɔ̀ˑùˑ, — fə ˈwɒ̀t kən wiˑ bìˈkwìːð,
sèìv aùə diˈpɔ̀ˑùˑzìd ˈbɒ̀dìz tə ðì ˈɛ̈ˑθ?
aùə ˈlændz, aùə ˈlaˑìˑvz, ənd ˈɒːl ɑˑ ˈbɒ̀lìŋbrùks,
ənd ˈnʌθìŋ kən wiˑ kɒːl aùər ˈòùn, bət ˈdèθ
ənd ˈðæt ˈsmɒːɬ ˈmɒ̀dɬ əv ðə ˈbærən ˈɛ̈ˑθ



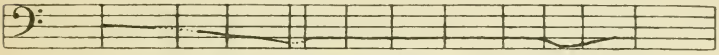
ə̈v'kʌmfə̨t'no:mæn'spi·k;[2]



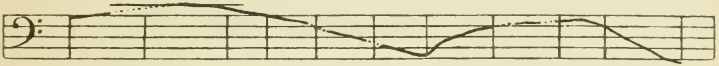
'lèts'tɒ·kəv'gɹè·ɪ·vz, ɒ̀v'wɛ̈:mzæ̈nd'²èpìtɑ·fs;



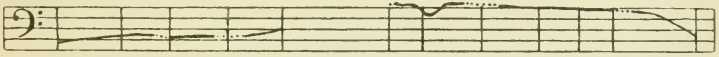
mèɪk'dʌstɑ:'pèɪpə·, ændwɪ̀ð'ɾèɪnɪ'a·ɪ·z



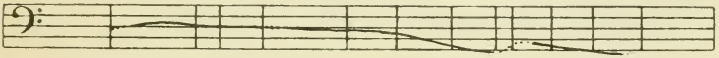
ɹaɪt'sɒɹo·u·ˈɒnðə'bùzɔ̈mɔ̈vði'ɛ̈·θ.[3]



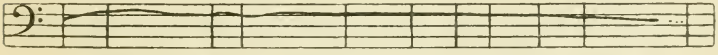
lèts'tʃu:zɪg'zèkjùtə·zənd'tɒ·kəv'wɪ̀lz;



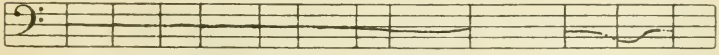
ænd'jèt'nɒt'sɒ̀ù, —fɔ̈'wɒ̀tkənwi:bɪ'kwi:ð,



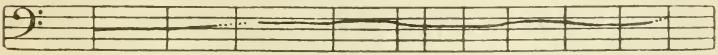
sè·ɪ·vɑ·dɪ'pò·u·zɪd'bɒ̀dɪz°tùði'ɛ̈·θ?



ɑə'lændzɑ·'la·ɪ·vzənd'ɒ:lɑ·'bɒ̀lɪŋbɾò̀ks,



æn'nʌθɪŋkænwi'kɒ:lɑ·ɾ'o·u·n, bʌt'dèθ[4]

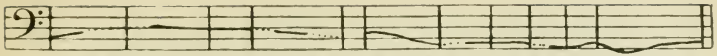


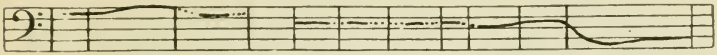
'ændðæt'smɒ:ɬ'mɒ̀dɬəvðə'bæɾən'ɛ̈·θ

* Spoken by Mr *H. Beerbohm Tree* See note 1

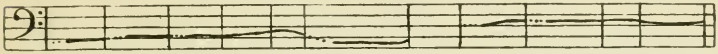
Which serves as paste and cover to our bones.
For God's sake, let us sit upon the ground
And tell sad stories of the death of kings:
How some have been deposed, some slain in war,
Some haunted by the ghosts they have depos'd,
Some poison'd by their wives, some sleeping kill'd;
All murder'd. For within the hollow crown
That rounds the mortal temples of a king,
Keeps death his court, and there the Antick sits,
Scoffing his state and grinning at his pomp;

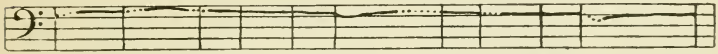
wìtʃ sɛ̈ːvz əz ˈpèist ənd ˈkʌvə tu aùə ˈbòùnz.
fə ˈgɒ̀dz ˈsèìk lèt əs ˈsìt əpən ðə ˈgraùnd
ənd ˈtèl ˈsæd ˈstɒːrìz əv ðə ˈdèθ əv ˈkìŋz:
haù ˈsʌm həv biˑn dìˈpòˑùˑzd, ˈsʌm ˈslèìn ìn ˈwɒː,
ˈsʌm ˈhɒˑntìd baì ðə ˈgòùsts ðèì həv dìˈpòˑùˑzd,
ˈsʌm ˈpɒˑìˑzn̩d baì ðɛə ˈwaˑìˑvz, ˈsʌm ˈsliˑpìŋ ˈkìld;
ˈɒːl ˈmɛ̈ːdəd. fɒˑ wìðìn ðə ˈhɒ̀lòˑùˑ ˈkraùn
ðət ˈraùndz ðə ˈmɒˑtl̩ ˈtèmpłz əv ə ˈkìŋ,
kiˑps ˈdèθ hìz ˈkɒˑt, ənd ˈðɛˑəˑ ði ˈæntìk ˈsìts,
ˈskɒ̀fìŋ hìz ˈstèìt ənd ˈgrìnìŋ ət hìz ˈpɒ̀mp;

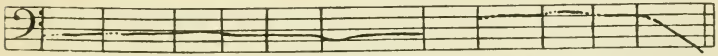

wɪtʃˈsɛ̈ːvzəzˈpɛ̀ɪst ændˈkʌvəˈtuuːˈθounz.

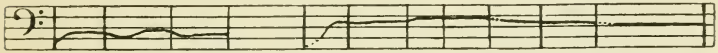

fɔˈgɔ̀dzˈsɛ̀ɪk lɛ̀təsˈsɪ̀təpənðəˈgɹaù̯nd

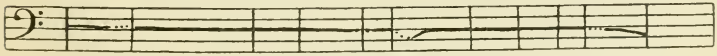

ændˈθɛ̀lˈsædˈstɒːrɪz ɒ̀vðəˈdɛ̀θˈɔ̈vˈkɪ̀ŋz:

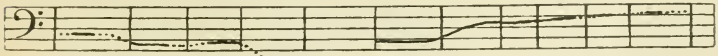

haù̯ˈsʌmˈhəvbindɪˈpòːuːzd, ˈsʌmˈsleinɪnˈwɒːr,

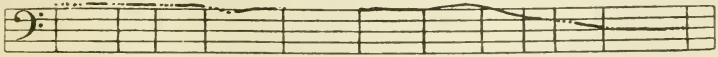

ˈsʌmˈhɒːntɪdbaɪðəˈgòustsðehævdɪˈpoːuːzd,


ˈsʌmˈpɒːɪˈzndbaɪðɛəˈwaːɪˈvz, ˈsʌmˈslipɪŋˈkɪ̀ld;


ˈɒːɬˈmɛ̈ːdə̣ːd. ˈfɒːwɪðɪnðəˈhɔ̀louˈkɹaù̯n


ðæ̈tˈɹaù̯ndzðəˈmɒːtɬˈtɛ̀mpɬzòvəˈkɪ̀ŋ,


ˈkiːpsˈdɛ̀θˈhɪzˈkɒːt, ændˈðɛːəːðiˈæntɪkˈsɪts,


ˈskɔ̀fɪŋhɪzˈstɛ̀ɪt ændˈgrɪnɪŋəthɪzˈpɔ̀mp;

Allowing him a breath, a little scene,
To monarchize, be fear'd, and kill with looks,
Infusing him with self and vain conceit,
As if this flesh which walls about our life
Were brass impregnable; and humour'd thus
Comes at the last, and with a little pin
Bores through his castle wall, and farewell king.

II. THE BELLS (VERSES 1—3).

(E. A. POE.)

I.

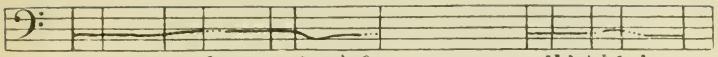
Hear the sledges with the bells,
Silver bells!
What a world of merriment their melody foretells!

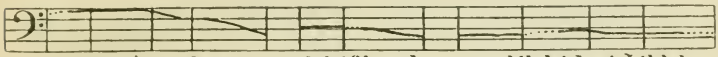
ə'laʊ̈ŋ hɪ̀m ə 'brèθ, ə 'lɪ̀tl̩ 'si·n,
tʊ̀ 'mɒ̀nəka·ɪ·z, bɪ̀ 'fɪ·ə·d, ənd 'kɪ̀ł wɪ̀ð 'lʊ̀ks,
ɪn'fju:zɪŋ hɪ̀m wɪ̀ð 'sèlf ənd 'vèɪn kən'sɪ·t,
əz ɪf 'ðɪs 'flèʃ wɪ̀tʃ 'wɒ:łz əbaʊ̀t aʊ̀ə 'laɪf
wɛ̈· 'brɑ·s ɪm'prègnəbl̩; ənd 'hju:məd 'ðʌs
'kʌmz ət ðə 'lɑ·st, ənd wɪ̀ð ə 'lɪ̀tl̩ 'pɪn
'bɒ:z θru· hɪ̀z 'kɑ·sl̩ 'wɒ:ł, ənd 'fɛ·ə·'wèł 'kɪŋ.

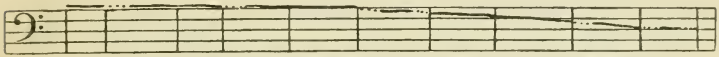
II. THE BELLS.

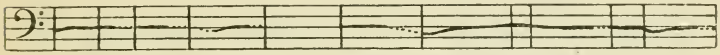
I.

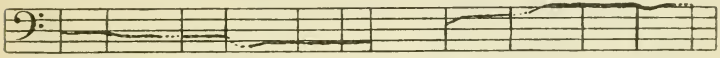
'hɪ·ə· ðə 'slèdʒɪ̀z wɪ̀ð ðə 'bèłz,
'sɪ̀łvə 'bèłz!
wɒ̀t ə 'wɛ̈:łd əv 'mèrɪ̀mənt ðɛə 'mèlədɪ̀ fɒ·'tèłz!

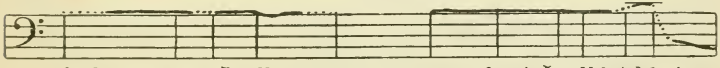

ə′l aùìŋhìmə′brèθ, ə′lìtl′si:n,

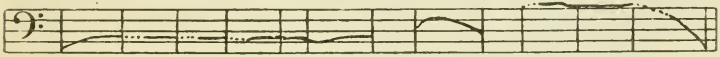

tu′m·ɒnə·ka·ì·z, bi′fi·ə·d, ænd′khìlwìð′lùks,


ìn′fju:zìŋhìmwìð′sèlfənd′vèìnkɔ̈n′si·t,

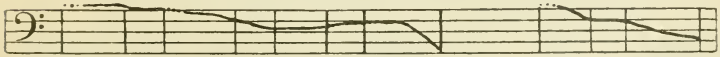

æzìfðìs′flèʃ wìtʃ′wɒ:ɬzəbaùtɑ·′laìf

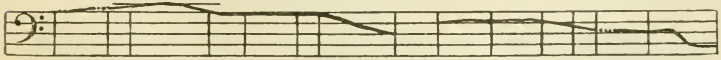

wə·′bɹɑ·sìm′pɹèŋnəbl̩; ænd′hju:məd′ðʌs


′khʌmzətðə′lɑ·st, ændwìðə′lìtl̩′pìn


′bɒ:zθɹuhìz′kɑ·sɬ′wɒ:l, æn:d ′fɛ·əwèl′khìŋ.

THE BELLS*


′hì·ə·ðə′slèdʒìzwìððə′bèl:z, ′sìl:və′bèl:z!


ʍhtə′wɛ̈:ldəv′mèɾìmènt ðɛə′mèlòdìfɒə′tèl:z!

* Spoken by the Rev. Canon. *Fleming* See note 6.

How they tinkle, tinkle, tinkle,
On the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells.

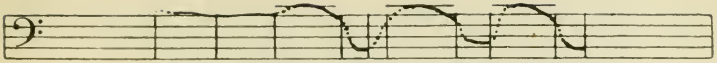
II.

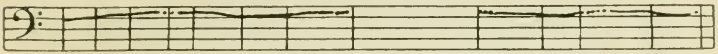
Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony foretells!

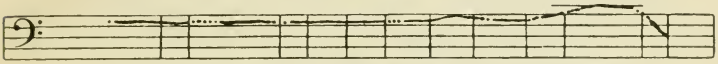
haù ðèi ˈtɪŋkl̩, ˈtɪŋkl̩, ˈtɪŋkl̩,
ɒn ði ˈaɪsɪ ˈɛˑəˑr əv ˈnaɪt!
waɪl ðə ˈstɑːz ðət ɒùvəˈsprɪŋkl̩
ɒˑl ðə ˈhèvn̩z siˑm tə ˈtwɪŋkl̩
wɪð ə ˈkrɪstəlaɪn dɪˈlaɪt;
kiˑpɪŋ ˈtaˑɪˑm, ˈtaˑɪˑm, ˈtaˑɪˑm,
ɪn ə spɒˑt əv ˈruːnɪk ˈraˑɪˑm,
tə ðə tɪntɪnæbjùˈlèɪʃn̩ ðət sòù ˈmjuˑzɪkəlɪ ˈwèłz
frəm ðə ˈbèłz, ˈbèłz, ˈbèłz, ˈbèłz,
ˈbèłz, ˈbèłz, ˈbèłz,
frəm ðə ˈdʒɪŋglɪŋ ənd ðə ˈtɪŋklɪŋ əv ðə ˈbèłz.

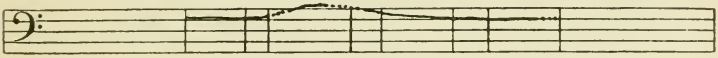
II.

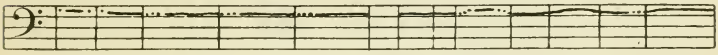
ˈhɪˑə ðə ˈmèlòˑùˑ ˈwèdɪŋ bèłz,
ˈgòùłdən bèłz!
wɒ̀t ə ˈwɛ̈ːłd əv ˈhæpɪnɪs ðɛə ˈhɑːmənɪ fɒˑˈtèłz!

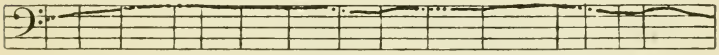

haùðèˈtɪŋklˌˈtɪŋklˈtɪŋkl,

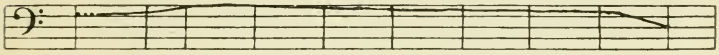

ɒnðiˈaɪsiˈɛːərəvˈnaɪt! ɯaɪlðəˈstɑːzðət-

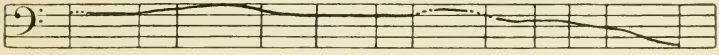

-ɒùvəˈsprɪŋklˈɒːlðəˈhèvnzsimtùˈtwɪŋkl

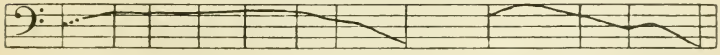

wɪðəˈkrɪstëlaɪndɪˈlaɪt;

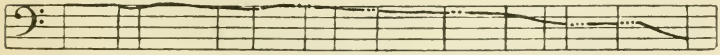

kɪˈpɪŋˈtaɪmˈtaɪmˈtaɪm ɪnəˈsɒˈtəvˈruːnɪkˈraɪm


tùðəˈtɪntɪnæbjuˈlèɪʃənðətsòùˈmjuːzɪkəlɪˈwèlːz


fɹɔ̈mðəˈbèlzˈbèlzˈbèlzˈbèlzˈbèlzˈbèlzˈbèlz —

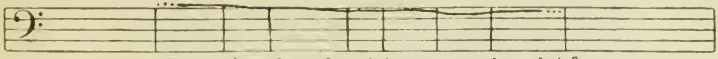

fɹɔ̈mðəˈdʒɪŋːglɪŋændðəˈtɪŋkːlɪŋəvðəˈbèlːz.[6]


ˈhɪəðəmèlòùˈwèdɪŋbèlːz, ˈgòˈùˈldënˈbèlːz!

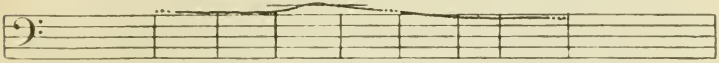

wɒtəˈwë̈ːldəvˈhæpɪnèsðɛəɾˈhɑːmònɪfɒəˈtèlːz!

Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, as she gloats
On the moon!
Oh, from out the sounding cells
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! how it tells
Of the rapture that impels

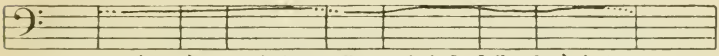
θruˑ ðə ˈbɑːmì ˈɛˑəˑr əv ˈnaìt
haù ðèì ˈrìŋ ˈaùt ðɛə diˈlaìt!
frəm ðə ˈmòùltən-ˈgòùldən ˈnòùts,
ənd ˈɒːl ìn ˈtjuːn,
wȍt ə ˈlìkwìd ˈdìtì ˈflòùts
tə ðə ˈtɛ̈ˑtɬdʌv ðət ˈlìsn̩z, æz ʃi ˈglòùts
ȍn ðə ˈmuːn!
ˈòˑùˑ, frəm aùt ðə ˈsaùndìŋ ˈsèɬz
wȍt ə ˈgʌʃ əv ˈjuˑfənì vəˈljuˑmìnəsli ˈwèɬz!
haù ìt ˈswèɬz!
haù ìt ˈdwèɬz
ȍn ðə ˈfjuˑtʃə! haù ìt ˈtèɬz
əv ðə ˈræptʃə ðət ìmˈpèɬz



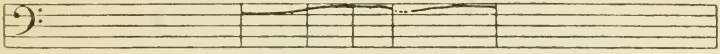
ˈθɹuːðəˈbɑːlmìˈɛːərəvˈnaìt[7]



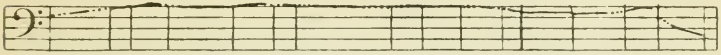
haùðèìˈrːìŋaùtðɛədìˈlaìt!



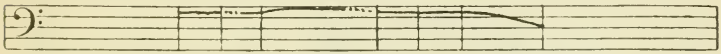
fɹbˋmðəˈmòùltːënˈgòùlˈdënˈnòùts-



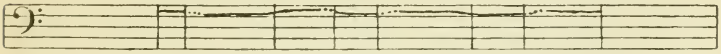
-ənˈdˈɒːlìnˈtjuːnːɹ,



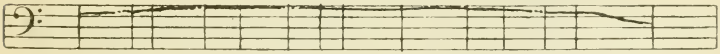
ʍbˋtəˈlìkwìdˈdìtìˈflòùtstùðəˈtɛ̈ːtldʌvðətˈlìsnz,



æʒʃiˈglòùtsbˋnðəˈmuːn![8]



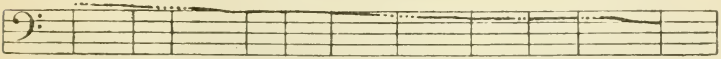
ˈoːfɹəmˈaùtðəˈsaùndìŋˈsèlːz



wbˋtəˈgʌfəvˈjuːfònìvòùˈljuːmìnəslìˈwèlːz!



haùìtˈswèlːz! haùìtˈdwèlːzbˋnðəˈfjuːtʃəː![9]



haùìtˈtèlːzɔ̈vðəˈræptjùəðətìmˈpèlːz[10]

To the ringing and the swinging
Of the bells, bells, bells,
To the rhyming and the chiming of the bells!

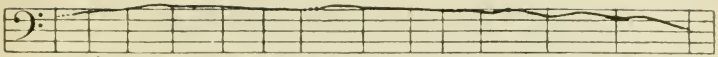
III.

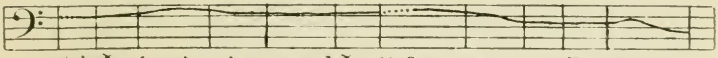
Hear the loud alarum bells,
Brazen bells!
What a tale of terror now their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,

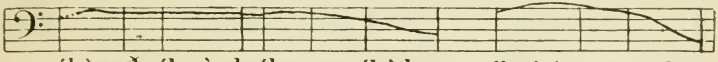
tə ðə ˈrɪŋɪŋ ənd ðə ˈswɪŋɪŋ
əv ðə ˈbɛ̀ɫz, ˈbɛ̀ɫz, ˈbɛ̀ɫz
tə ðə ˈraɪmɪŋ ənd ðə ˈtʃaɪmɪŋ əv ðə ˈbɛ̀ɫz!

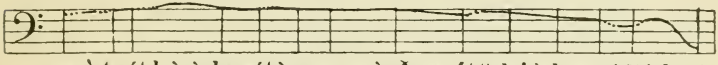
III.

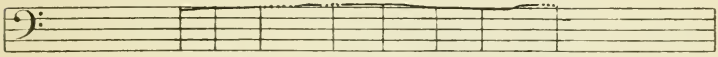
ˈhɪ̀ːə· ðə ˈlaːù·d əˈlɛərəm bɛ̀ɫz,
ˈbrɛ̀ːɪ·zən bɛ̀ɫz!
wɔ̀t ə ˈtɛ̀·ɪ̀·l əv ˈtɛ̀rə naù ðɛə ˈtɛ̈ːbjùləns ɪ̀ˈtɛ̀ɫz!
ɪ̀n ðə ˈstɑ·tl̩d ˈɪ̀·ə·r əv ˈnaɪt
haù ðɛ̀ɪ ˈskrɪːm ˈaùt ðɛər əˈfraɪt!
ˈtuː mʌtʃ ˈhɔ̀rɪfaɪd tə ˈspɪːk,
ðɛ̀ɪ kən ɔ̀ùnlɪ̀ ˈʃrɪ·k, ˈʃrɪ·k,
ˈaùt əv ˈtjuːn,
ɪ̀n ə ˈklæmərəs əˈpɪːlɪŋ tə ðə ˈmɛ̈·sɪ̀ əv ðə ˈfaɪə,
ɪ̀n əˈmæd ɪ̀kspɔ̀stjùˈlɛ̀ɪʃn̩ wɪ̀ð ðə ˈdɛ̀f ənd ˈfræntɪ̀k ˈfaɪə,

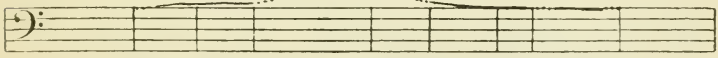

tuðə'ɹːiŋìŋːæ̀nðə'swìŋìŋːəvðə'bèlz'bèlz'bèlːz,

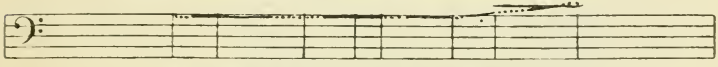

tùðə'ɹaìmìŋːændðə'tʃaìmìŋːɔ̈vðə'bèlːz.

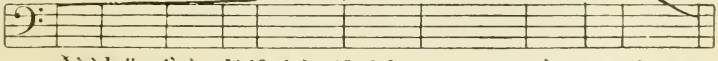

'hìrə'ðə'la'ùrdə'lɑːrəm'bèlːz, 'brè'ìrzən'bèlːz!

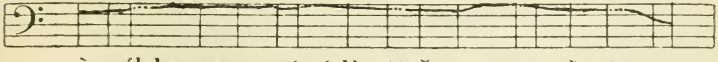

ʍòtə'thè'ìrlə'vtèrə'na'ù'ðɛ'ə'tɛ̄ːbjùlənsì'tèlːz!

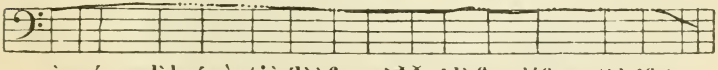

ìnðə'stɑːtld'ìərə'v'naìt[11]


haùðèì'skɹiːm'aùtðɛərə'fraìt!


tuːmʌtʃ'hɔ̀rìfaìdtù'spiːk,

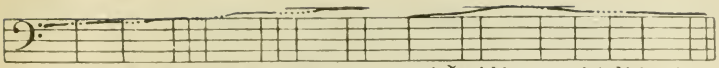

ðèìkæn'ɔùnlì'ʃriːk°'ʃɹiːk, 'aùt'ə'v'tjuːn,

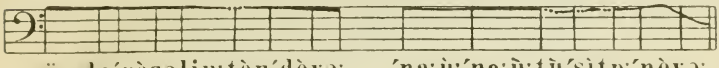

ìnə'klæmərəsə'pːiːlìŋtùðə'mɛ̈'sìəvðə'faìə,

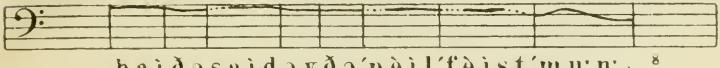

ìnə'mædìks'pɔ̀stjù'lèìʃənwìðð'dèfənd'fræntìk'faìə,

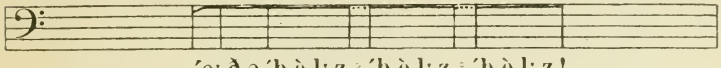
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavour,
Now — now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the clanging,
And the twanging.

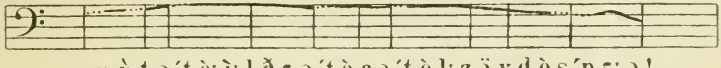
li·pìŋ ˈhaìə, ˈhaìə, ˈhaìə,
wìð ə ˈdèspərìt dìˈzaìə,
ənd ə ˈrèzəljuˑt ìnˈdèvə,
ˈnaˑùˑ — ˈnaˑùˑ tə sìt ɒˑ ˈnèvə,
baì ðə saìd əv ðə ˈpèɪɬ-feìst ˈmuːn.
ˈòˑùˑ, ðə ˈbèɬz, ˈbèɬz, ˈbèɬz!
wɒ̀t ə ˈtèˑrˑɪ ðɛə ˈtèrə ˈtèɬz
əv dɪsˈpɛˑəˑ!
haù ðèì ˈklæŋ, ənd ˈklæʃ, ənd ˈrɒː!
wɒ̀t ə ˈhɒ̀rə ðèì aùtˈpɒːr
ɒ̀n ðə ˈbùzəm əv ðə ˈpælpìtèìtìŋ ˈɛˑəˑ!
jèt ðíˈrˑəˑr ìt ˈfùlì ˈnòˑùˑz,
baì ðə ˈklæŋìŋ,
ənd ðə ˈtwæŋìŋ,

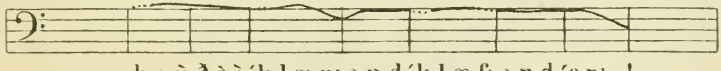

lɪˈpɪŋˈhaɪəˈˈhaɪəˈˈhaɪə, wɪðəˈdɛspərɪtdɪˈzaɪə,

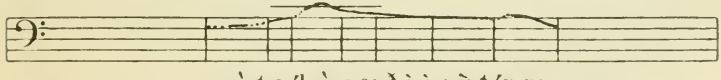

ændəˈrɛzəljuːtɛnˈdɛvəˌ, ˈnaːɹˈnaːɹˈtuːˈsɪtnˌˈnɛvəˌ,

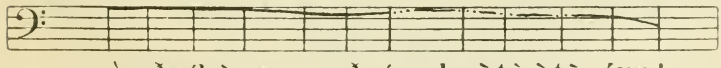

baɪðəsaɪdəvðəˈpɛɪlˈfɛɪstˈmuːnːəˌ.[8]

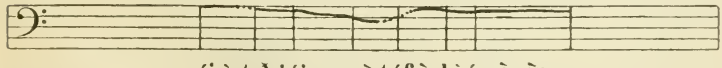

ˈoːðəˈbɛlːzˈˈbɛlːzˈˈbɛlːz!

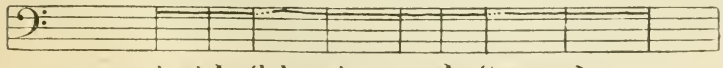

ɯbtəˈtɛˌɪˈlðɛəˈtɛɾəˈtɛlːzɔ̈vdɛsˈpɛːə!


haʊðɛɪˈklæŋːəndˈklæʃːəndˈɾnːɹ!


ɯbtəˈhbɾəˈðɛɪaʊtˈpɒːɹ


bnðəˈbʊzəməvðəˈpælpːɪtɛˌɪtɪŋˈɛːə!


ˈjɛtðiˈiːəˌɾɪtˈfʊlɪˈnɔˈʊˌz


baɪðəˈklæŋɪŋːːəndəˈtwæŋɪŋːːə

How the danger ebbs and flows;
Yet the ear distinctly tells,
By the jangling
And the wrangling,
How the danger sinks or swells,
By the sinking or the swelling in the anger of the bells,
Of the bells, bells, bells,
In the clamour and the clangour of the bells!

III. CONVERSATION.

(Kleine Toussaint-Langenscheidt Englisch, No. 13.)*

Postal affairs. Postal business.

1. Which is your nearest post-office?

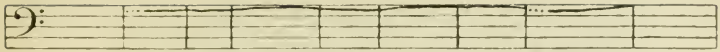
haŭ ðə ˈdèindʒə(r) ˈèbz ənd ˈflòˑùˑz;
jèt ði ìˑəˑ dìsˈtiŋktlì ˈtèɬz
baì ðə ˈdʒæŋglìŋ
ənd ðə ˈræŋglìŋ,
haŭ ðə dèindʒə ˈsìŋks ɒˑ ˈswèɬz,
baì ðə ˈsìŋkìŋ ɒˑ ðə ˈswèlìŋ ìn ði ˈæŋgər əv ðə ˈbèɬz,
əv ðə ˈbèɬz, ˈbèɬz, ˈbèɬz
ìn ðə ˈklæmər ənd ðə ˈklæŋgər əv ðə ˈbèɬz.

III. CONVERSATION.

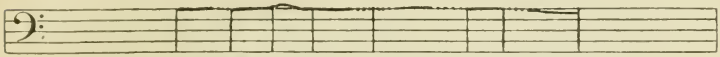
ˈpòùstl̩ əfɛˑəˑz. ˈpòùstl̩ ˈbìznìs.

1. ˈwìtʃ ìz jɒˑ ˈnìərìst ˈpòùstɒ̀fìs?

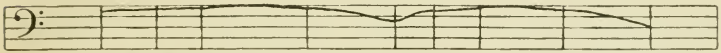
* Reproduced by kind permission of the publishers.



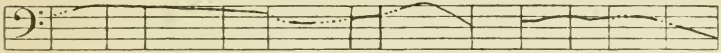
haʊðə'dèɪndʒər'èbːzənd'flòˑʊˑzː



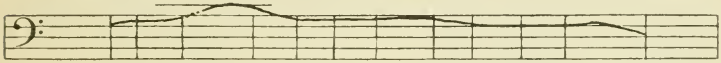
jètði'ːədìs'tɪŋktlì'tèlz,



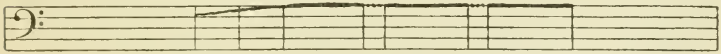
baɪðə'dʒæɣːglɪŋːːənðə'ræɣːglɪŋːː,



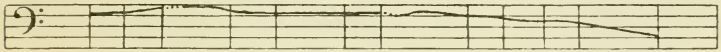
haʊðə'dèɪndʒə'sɪŋksɒ'swèlːz baɪðə'sɪŋkɪŋː



ɒˑðə'swèlɪŋɪnði'æŋgərəvðə'bèlːz,

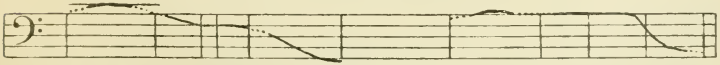


ɒvðə'bèlːz ˑ'bèlːzˑ'bèlːz,

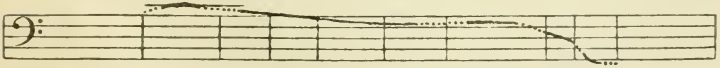


ɪnðə'klæməˑɹændðə'klæɣːgərəvðə'bèlːz!

III. CONVERSATION.*



'pòʊstəł æ'fɛːəˑz. 'pòʊstəl'bɪznɪs.



'ʍɪtʃʔɪzjɒˑ'nɪərɪst'pòʊstɒfɪs?

* Spoken by Mr *Bernard MacDonald* See note 12.

2. The grocer's shop nearly opposite.

3. I suppose I can buy stamps there?

4. You can do nearly all your postal business there.

5. Posting letters, cashing money-orders, and all that?

6. Yes. The grocer moreover does all the Savings-bank business as well.

7. What do you mean by that?

8. Well, through any ordinary postmaster, like the grocer, you may deposit money in the Post-office Savings-bank, or withdraw it therefrom.

2. ðə ˈgròùsəz ʃɒ̀p ˈnìəlì ˈɒ̀pəzìt.

3. aì səˈpò·ù·z aì kən baì ˈstæmps ˈðɛ·ə·?

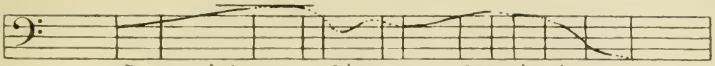
4. juˑ kən duˑ nìəlì ˈɒːl jɒˑ ˈpòùstɬ ˈbìznìs ðɛə.

5. ˈpòùstìŋ ˈlètəz, ˈkæʃìŋ ˈmʌnìɒˑdəz, ənd ˈɒːɬ ˈðæt?

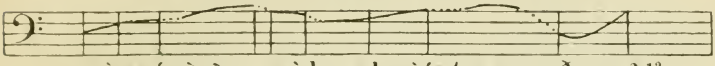
6. ˈjès. ðə ˈgròùsə mɒˑròùvə dʌz ɒːɬ ðə ˈsèìvìŋzbæŋk bìznìs əz ˈwèɬ.

7. ˈwɒ̀t d juˑ miˑn baì ˈðæt?

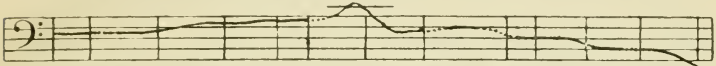
8. ˈweɬ, θruˑ ˈènì ˈɒːdɲrì ˈpòùstmɑˑstə, laìk ðə ˈgròùsə, juˑ mə dìˈpɒ̀zìt ˈmʌnì ìn ðə ˈpòùstɒfìs ˈsèìvìŋzbæŋk, ɒˑ wìðˈdrɒˑ ìt ðɛəfrɒ̄m.



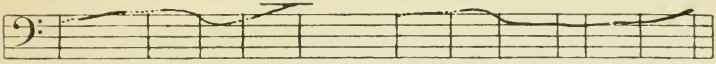
ðə ˈgròùsəz ˌʃɒp ˈnɪəlɪ ˌɒpòzɪt.



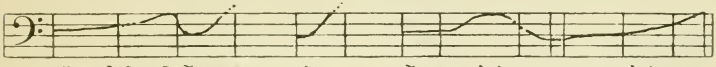
aɪsə ˈpòˑūˑz ˌaɪkənbaɪˈstæmpsðɛˑəˑ?[13]



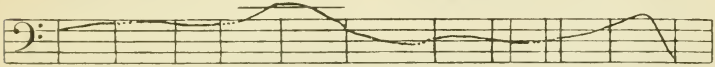
jukæn ˈduwnɪəlɪˈˀɒːljʊəˈpòùstɬˈbɪzɪnɪsˈðɛə.



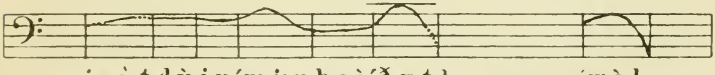
ˈpòùstɪŋˈlètəˑz, ˈkæʃɪŋˈmʌnɪˀɒˑdəˑz,



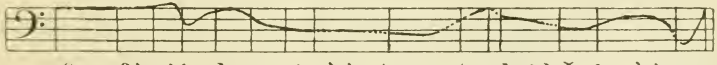
ændˈˀɒːɬˈðæt? ˈjès. ðəˈgròùsəˑˌmɒˑròùvəˑ



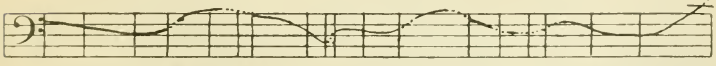
dʌzˀɒˑɬðəˈsèɪvɪŋzbæŋkbɪznɪsˌæzˈwèɬ.



ˈʍɒtdùjuˈmiːnbaɪˈðæt? ˈwèɬ,



θruːˀènɪˈɒˑdənəˑrɪpòùstmɑːstəˑˌlaɪkðəˈgròùsəˑ,



juːmèɪdɪˈpɒzɪtˌˈmʌnɪˌɪnðəˈpòùstɒfɪsˌˈsèɪvɪŋzbæŋk



ˈɒːəwɪθˈdɹɒˑɪtðɛəˈfrɒm.

9. An English postmaster, then, is also a banker?

10. He is to a certain extent.

11. But any important business, I suppose, devolves on the head offices?

12. Just so. The nearest of these is the head district office at Charing Cross.

13. Oh, that is where I have had my poste-restante letters addressed to. I will go there.

14. I imagine even the grocer's, or any other branch office would keep letters for you, if marked: "To be left till called for."

9. ən ˈiŋglɪʃ ˈpòùstmɑːstə, ðèn, ɪz ˈɒːɬsòù ə ˈbæŋkə?

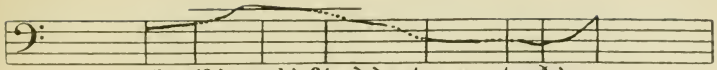
10. hiː ˈɪz tù ə ˈsɛ̈ːtn̩ ɪksˈtènt.

11. bət ˈènì ɪmˈpɒːtn̩t bɪznɪs, aɪ səpòːùːz, dɪˈvɒlvz ɒn ðə ˈhèd ˈɒfɪsɪz?

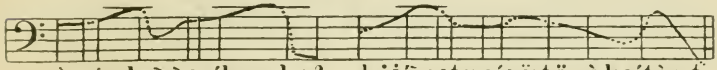
12. ˈdʒʌst ˈsòːùˑ. ðə ˈnɪərɪst əv ˈðiːz ɪz ðə ˈhèd ˈdɪstrɪkt ɒfɪs ət ˈtʃærɪŋ ˈkrɒːs.

13. òù ˈðæt s wɛ̈ər aɪ v hæd maɪ ˈpòùstˈrèstɑ̈ːnt ˈlètəz ədrèst tu. aɪ ɬ ˈgòːùˑ ˈðɛːəˑ.

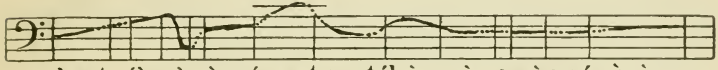
14. aɪ ɪmædʒɪn iːvn̩ ðə ˈgròùsəz, ɒːr ˈènì ˈʌðə brɑːntʃ ɒfɪs wùd ˈkiːp ˈlètəz fɒˑ ju, ˈɪf ˈmɑːkt: "tə bi ˈlèft tɪɬ ˈkɒːɬd fɒˑ."



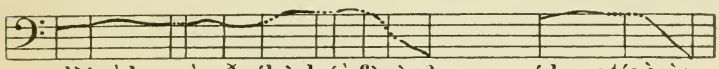
æn˙ˀìŋglìʃ˙pòùstmɑ˙stəðèn,



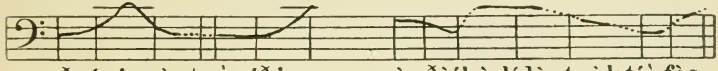
ìz˙ɒ˙łsòù˙ə˙bæŋkəˀ hijˈìz˙tuəˈsɛ˙tënèksˈtènt.



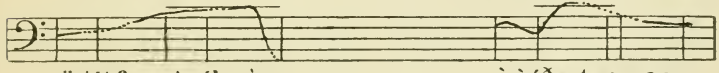
bʌt˙ˈènì˙ìmˈpɒ˙təntˈbìznìs˙aìsəˈpò˙ù˙z,



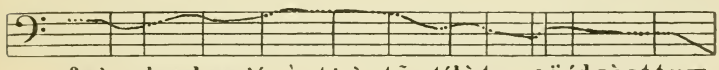
dìˈvɒlvz˙ɒnðəˈhèd˙ˈɒfìsìzˀ ˈdʒʌstˈsò˙ù˙.



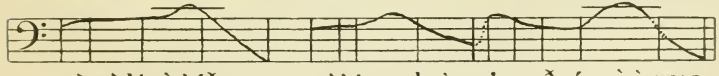
ðəˈniəɾìst˙ɒvˈðiːz ìzðìˈhèdˈdìstɹìktˈɒfìs



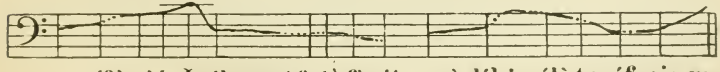
æt˙ˈtʃɛəɾìŋˈkɹɒns. ˙òù˙ðæts˙ɯɛəɾ˙



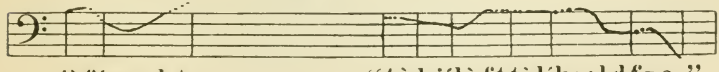
˙ˀaìəvhædmaìˈpɒstˈɹèstãntˈlètə˙z˙æˈdɹèsttuw.



aìwìłˈgòùˈðɛ˙ə˙. aìlˈmædʒìn˙ìˈvɒðəˈgɾòùsə˙z,



ɒ˙ɾˈˀènìˈʌðəˈbɾuntʃ˙˙ˈɒfìs[14] wùdˈkiˈpˈlètəzˈfɒˈjuw,



ˈìfˈmuːkt: “tùbiˈlèfttìlˈkɒ˙łdfɒə.”

15. A grocer's or chemist's shop seems hardly suitable for postal business.

16. Our Government saves a great deal of money through these branch offices.

17. But they are rather cramped and uncomfortable.

18. True, you will find the district office more spacious and comfortable.

At the post-office.

19. Have you any letters for A. W. Schultze?

20. Spell the name, please.

15. ə ˈgròûsəz ɒˑ ˈkìmìsts ˈʃɒp siˑmz ˈhɑːdlì ˈsjuˑtəbl̩ fə ˈpòûstl̩ bìznìs.

16. aûə ˈgʌvənmənt sèìvz ə ˈgrèìt diˑl əv ˈmʌnì θruˑ ðiˑz ˈbrɑˑntʃ ˈɒfìsìz.

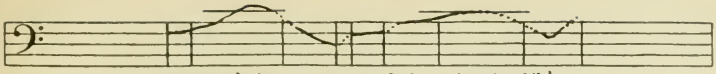
17. bət ðè ə ˈrɑːðə ˈkræmpt ənd ʌnˈkʌmfətəbl̩.

18. ˈtruː, juˑ l̩ faìnd ðə ˈdìstrìkt ɒfìs ˈmɒː ˈspèìʃəs ənd ˈkʌmfətəbl̩.

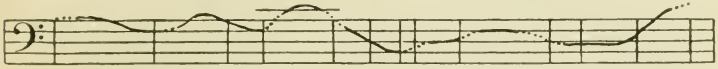
ˈæt ðə ˈpòûstɒfìs.

19. ˈhæv juˑ ènì ˈlètəz fər ˈèˑìˑ ˈdʌbl̩juˑ ˈʃùltsə?

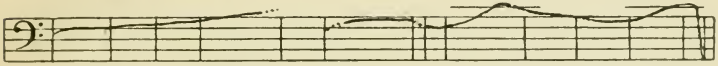
20. ˈspèl̩ ðə ˈnèìm, pliːz.



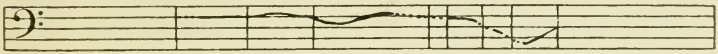
ʌˈgrɔ̀ùsəˑzˑɒˈkɛ̀mìstsˈʃɔ̀p



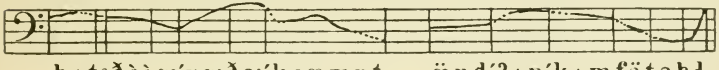
sijmzˈhɯˑdlìˈsjuˑtəbɬˑfɒˈpɔ̀ùstɬˈbìznìs.



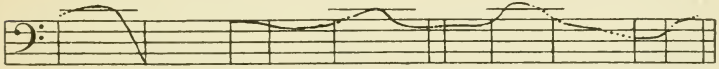
aùəˈgʌvənmènt sɛ̀ɪˑvzˑəˈgrèɪtdiˑɬʔɔ̈vˈmʌnì



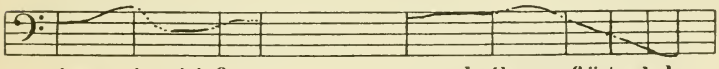
θruˑˈðiːzˈbrantʃˑˈɒ̀fìsìz.



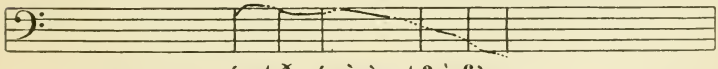
bʌtˑðèɪɑːˈrɑːðəˈkɹæmpt ændˈʔʌnˈkʌmfɔ̈təbɬ.



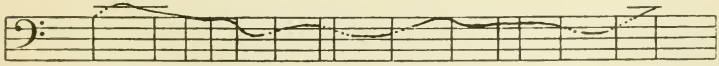
ˈtɾuw, juwìɬˈfaìndˑðəˈdìstɹìktɒ̀fìs



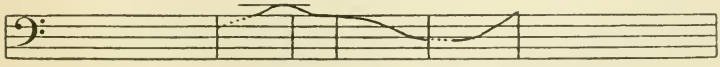
ˈmɒəˈspèìʃəs ændəˈkʌmfɔ̈təbɬ.



ˈætðəˈpɔ̀ùstʔɒ̀fìs.



ˈhævjuènìˈlètəˑzˑfɒˈɾˈʔèɪˈdʌbljuˈʃùltsəʔ



ˈspèɬðəˈnèɪmˈplijz.

21. S c h u l t z e.

22. Yes, there are two letters. Have you any credentials?

23. Yes, I have a letter of introduction from the German Consul General written in English.

24. That will do.

25. Kindly change this postal-order for me.

26. You must first sign your name, and enter the name of this post-office.

27. Will you weigh this letter to Germany for me.

28. It requires a five penny-stamp.

21. ˈès ˈsiː ˈèìtʃ ˈjuː ˈèɬ ˈtiː ˈzèd ˈiː.

22. ˈjès, ðɛər ə ˈtuː lètəz. ˈhæv juˑ ènì krìˈdènʃɬz?

23. ˈjès, aì hæv ə ˈlètər əv ìntrəˈdʌkʃn̩ frəm ðə ˈdʒɛ̈ːmən ˈkɒnsɬ ˈdʒènərəɬ ˈrìtn̩ ìn ˈìŋglìʃ.

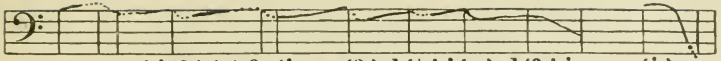
24. ˈðæt ɬ ˈduː.

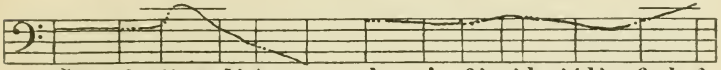
25. ˈkaìndlì ˈtʃèìndʒ ðìs ˈpòùstɬ ˈɒːdə fɒˑ mi.

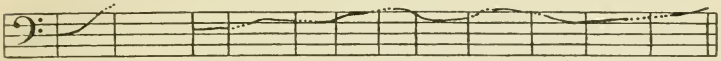
26. juˑ məst ˈfɛ̈ˑst ˈsaìn jɒˑ ˈnèìm, ənd ˈèntə ðə ˈnèìm əv ˈðìs ˈpòùstɒfìs.

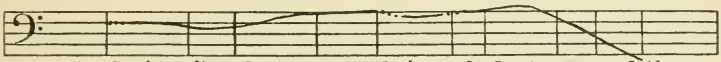
27. ˈwìl juˑ ˈwèˑìˑ ðìs ˈlètə tə ˈdʒɛ̈ːmənì fɒˑ mi.

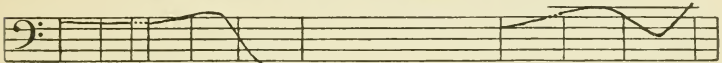
28. ìt rìkwaìəz ə ˈfaìfpənì ˈstæmp.

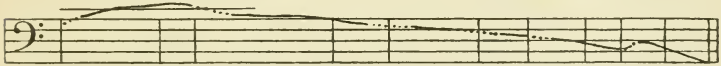

ˈɛs ˑˈsij ˀˈɛ̀itʃ ˑˈjuw ˀˈɛ̀ɬˈtijˈzɛ̀dˀˈij. ˈjɛ̀s,

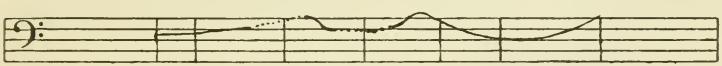

ðɛəɾˀɑːˈtuwlɛ̀təˑz. hævjuˑˀɛ̀nìkɹìˈdɛ̀nʃəɬzˀ

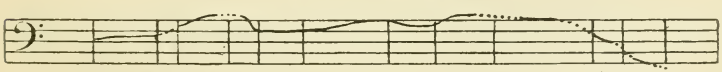

ˈjɛ̀s, aìhævˀəˈlɛ̀təɾɔ̈vˀˈìntɹɔ̀ˈdʌkʃən

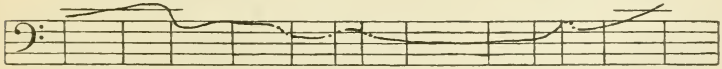

fɾɒ̀mðəˈdʒɛ̈ˑmənˈkɒ̀nsɬˈdʒɛ̀nəɾəɬ[15]

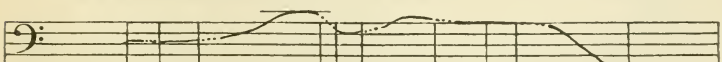

ˈɹìtnˑˈìnˈìŋglˈìʃ. ˈðætwìlˈduw.


ˈkaìndlìˈtʃɛ̀indʒəðìsˈpòùstəɬˀɒːdəˈfɒˑmi.


jumʌstˈfɛ̈ˑstˈsaìnjɒəˈnɛ̀imə,


ændˑˈɛ̀ntəðəˈnɛ̀imɒ̀vˈðìsˈpòùstʊ̀fìs.


ˈwìljuːˈwɛ̀ìðìsˈlɛ̀tətuˈdʒɛ̈ːmənìfɒˑmij.[16]


ìtɹìˈkwaìəzˑəˈfaìvpënìˈstæmp.

29. I thought the postage of letters within the Postal Union was twopence halfpenny.

30. Yes, up to half an ounce. But this letter is overweight, and every additional half ounce costs twopence halfpenny more.

31. I understand. What is the fee to have it registered?

32. That will be twopence more.

33. Thanks. Can this packet go by Parcel Post?

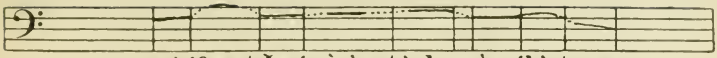
29. aì ˈθɒːt ðə ˈpòùstɪ̀dʒ əv ˈlètəz wɪ̀ðˆɪn ðə ˈpòùstl̩ ˈjuːnjən wəz ˈtʌpənsˈhèìpənì.

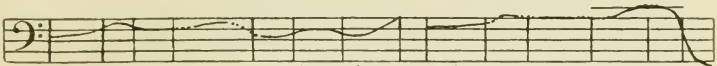
30. ˈjès, ˈʌp tə ˈhɑːf ən ˈaùns. bət ˈðìs lètər ɪz ˈòùvəˈwèìt, ənd ˈèvrì əˈdɪʃn̩ɪ̀ ˈhɑːf ˈaùns kɒːsts ˈtʌpənsˈhèìpənì ˈmɒː.

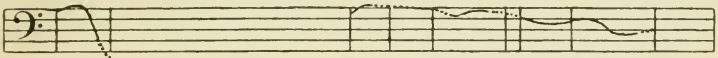
31. ˈaì ʌndəˈstænd. ˈwɒ̀t s ðə ˈfiː tə hæv ɪt ˈrèdʒɪ̀stəd?

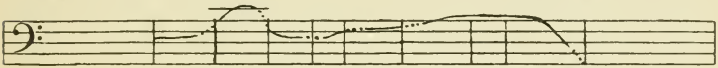
32. ðæt ɨ bɪ̀ ˈtʌpəns ˈmɒː.

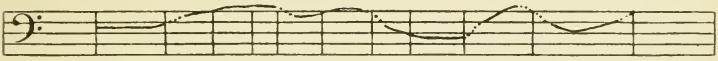
33. ˈθæŋks. ˈkæn ðìs ˈpækɪ̀t gòːùː baì ˈpɑːsɨ̀ ˈpòùst?

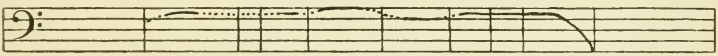

aɪˈθɒˑtðəˈpòùstɪdʒˈ ɒvˈlètəˑz

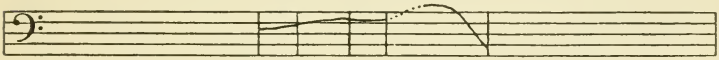

wɪðɪndəˈpòùstəlˈjuˑnjən wɒzˈtʌpənsˈhèɪpənɪ.

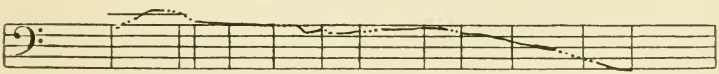

ˈjès, ˈʌptuˈhɑˑfˈ ænˈaùns.

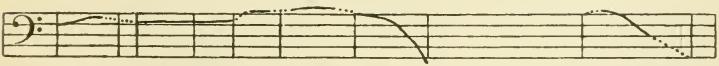

bʌtˈðɪslètəˑʔɪzˈʔòùvəˈwèɪt,

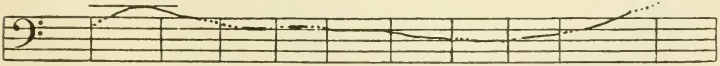

ændˈʔèvərɪʔæˈdɪʃənəɬˈhɑˑfˈʔaùns[17]


kɒ̀stsˈ ˈtʌpənsˈhèɪpənɪˈmɒə.


aɪˈʌndəˈstænd.

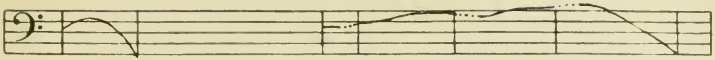

ˈʍɒ̀tˈ ɪzðəˈfijtuhævɪtˈrèdʒɪstəd?


ˈðætˈ wɪlbiˈtʌpənsˈmɒə. ˈθæŋks.

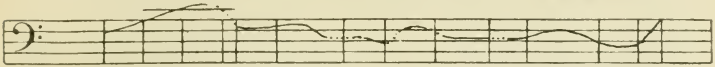

ˈkænðɪsˈpækɪtˈgòùbaɪˈpɑːsəɬˈpòùst?

34. No, it weighs twelve pounds. The limit of weight for parcels to Germany is eleven pounds. You should take your packet to a forwarding agent.

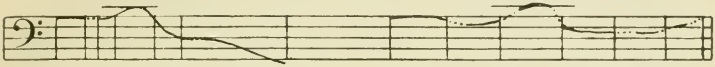
34. ˈnòˑùˑ, ìt wèˑìˑz ˈtwèłv ˈpaùndz. ðə ˈlìmìt əv ˈwèìt fə ˈpɑˑsłz tə ˈʤɛ̃ːməni ìz ìˈlèvn̩ paùndz. juˑ ʃəd ˈtèìk jɒˑ ˈpækìt tù ə ˈfɒːwədiŋ èìdʒənt.



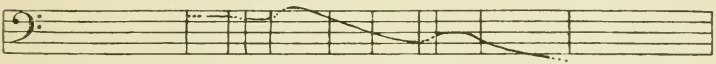
ˈnòˑùˑ, ìtˈwèˑìˑzˈtwèlvˈpaùndz.



ðəˈlìmìtˑɒ̀vˈwèìtfɒˑˈpɑːsəɬztuˈdʒɛ̈ːmənì



ìzˑìˈlèvnpaùndz. juwʃùdˈtèìkjɒəˈpækìt



tuːˑəˈfɒːwədìŋˑèìdʒənt.

LA SAMARITAINE.

(Rostand.)

(Tableau II, Scène 3.)*

Il dit encore:

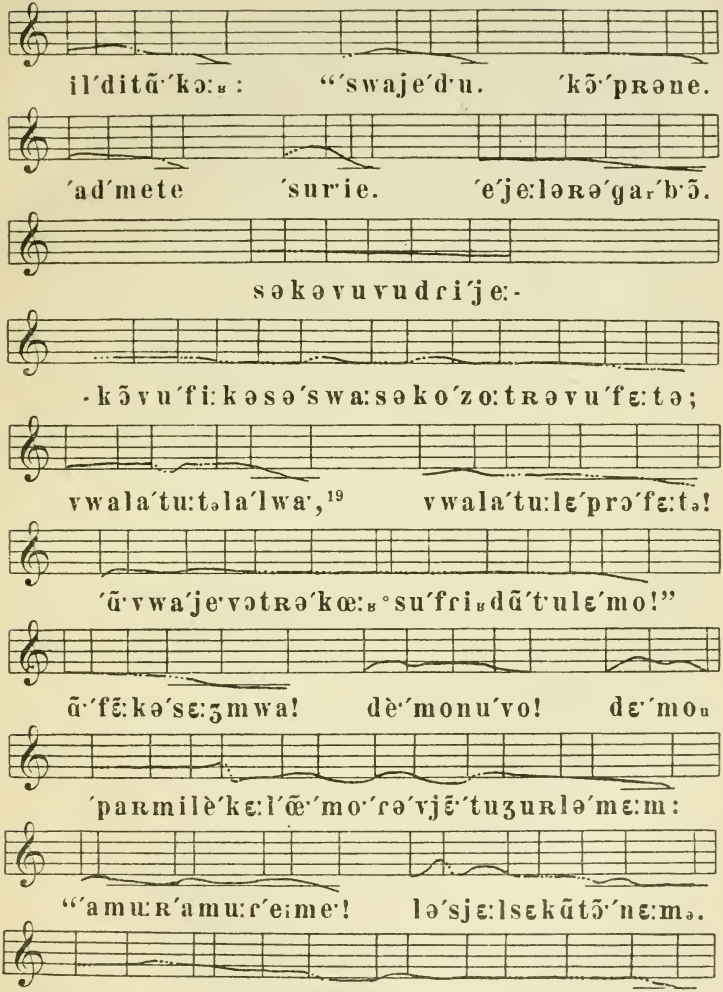
"Soyez doux. Comprenez. Admettez. Souriez.
Ayez le regard bon. Ce que vous voudriez
Qu'on vous fît, que ce soit ce qu'aux autres vous faites;
Voilà toute la loi, voilà tous les prophètes!
Envoyez votre cœur souffrir dans tous les maux! . . ."
Enfin, que sais-je, moi! Des mots nouveaux! Des mots
Parmi lesquels un mot revient, toujours le même:
"Amour . . . amour . . . aimer! . . . Le ciel, c'est quand on aime.
Pour être aimés du Père, aimez votre prochain.

IV. LA SAMARITAINE.

il dit ɑ̃ˈkɔːʀ:

"swaje ˈdu. kɔ̃ˑpʀəˈne. admèˈte. suˈʀje.
èje lə ʀəgaˑʀ ˈbɔ̃. sə kə vu vudʀiˈje
k ɔ̃ vu ˈfi, kə sə swa sə k oˑz ˈoːtʀə vu fɛt;
vwala ˈtut(ə) la ˈlwa, vwala ˈtu lè pʀəˈfɛːt!
ɑ̃ˑvwaje vòtʀə ˈkœːʀ suˈfʀiːʀ dɑ̃ ˈtu lè ˈmo! . . ."
ɑ̃ˈfɛ̃, kə ˈsɛːʒ(ə), mwa! dè ˈmo nuˈvo! dè ˈmo
paʀmi lèkɛl ˈœ̃ mo ʀəˈvjɛ̃, ˈtuʒuːʀ lə ˈmɛːm:
"aˈmuːʀ . . . aˈmuːʀ . . . èˈme! . . . lə ˈsjɛl, s ɛ kɑ̃t ɔ̃nˈjɛːm.
puʀ ɛˑtʀ èˈme dy ˈpɛːʀ, èˈme vòtʀə pʀəˈʃɛ̃.

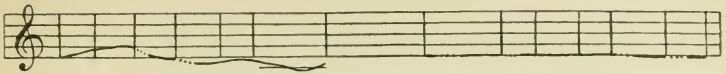
* Reproduced by kind permission of the publisher M. E. Fasquelle.



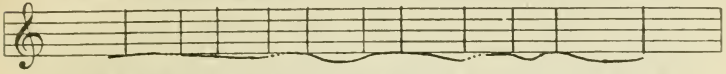
* Spoken by Mme *Sarah Bernhardt.* See note 18.

Donnez tout par amour. Partagez votre pain
Avec l'ami qui vient la nuit, et le· demande.
Si vous vous souvenez, en faisant votre offrande,
Que votre frère a quelque chose contre vous,
Sortez, et ne venez vous remettre à genoux
Qu'ayant, la paix conclue, embrassé votre frère ...
D'ailleurs, un tel amour, c'est encore la misère.
Aimer son frère est bien, mais un païen le peut.
Si vous n'aimez que ceux qui vous aiment, c'est peu;
Aimez qui vous opprime et qui vous fait insulte!

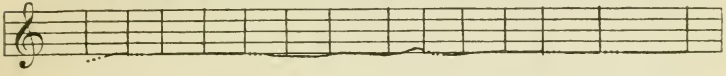
dòne ˈtu paʀ aˈmuːʀ. paʀtaˈʒə vòtʀə ˈpɛ̃
avɛk l aˈmi ki ˈvjɛ̃ la ˈnɥi, e lə dəˈmɑ̃ːd.
si vu vu suvəˈnez ɑ̃ fəzɑ̃ vòtʀ əˈfʀɑ̃ːd,
kə vòtʀə ˈfʀɛːʀ a kɛlkə ˈʃoːz(ə) kɔ̃ˑtʀə ˈvu,
sɔʀˈte, e nə vəne vu ʀəˈmɛtʀ a ʒəˈnu,
kèˈjɑ̃, la ˈpɛ kɔ̃ˈklɣ, ɑ̃ˑbʀaˈse vòtʀə ˈfʀɛːʀ ...
daˈjœːʀ, œ̃ tɛl aˈmuːʀ, s ɛt ɑ̃ˈkɔːʀ la miˈzɛːʀ.
èˑˈme sɔ̃ ˈfʀɛːʀ ɛ ˈbjɛ̃, mɛz œ̃ paˈjɛ̃ lə ˈpo.
si vu n èˑˈme kə sɔ ki vuz ˈɛːm, s ɛ ˈpø;
èˑme ki vuz òˈpʀim e ki vu fɛt ɛ̃ˑˈsylt!



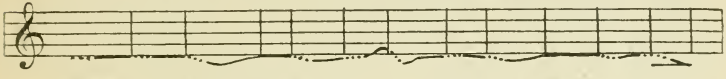
dòne'tu:paʀa'mu:ʀ.[20] ₒ'paʀta'ʒe:vɔtʀɔ'pɛ̃-



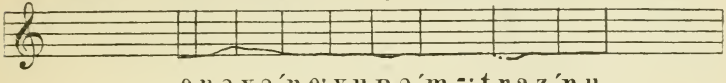
-avèkla'mi:ki'vjɛ̃:la'nɥi:ʔeldɔ'mɑ̃:dₒ.[21]



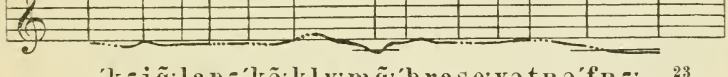
kɔsivuvusuvɔ'ne:zɑ̃'fɔzɑ̃vɔtʀɔ'fʀɑ̃:d-



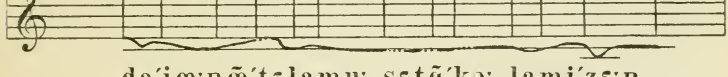
-kvɔtʀɔ'fʀɛ:ʀakèlkɔ'ʃo:zkɔ̃tʀɔ'vu'sɔʁtei̯,[22]



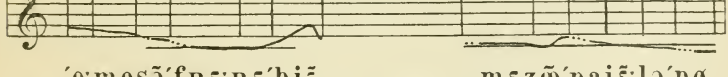
enɔvɔ'ne:vuʀɔ'mɛ:tʀaʒ'nu



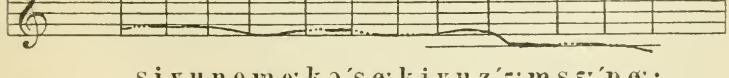
ₒ'kɛjɑ̃:lapɛ'kɔ̃:klyːmɑ̃'bʀase:vɔtʀɔ'fʀɛ:ʁ.[23]



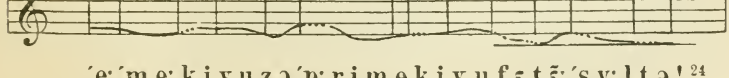
daˈjœːʀɶ̃ˈtɛlamuːʁsɛtɑ̃ˈkɔːʁlamiˈzɛːʀₒ.



'e'mesɔ̃'fʀɛ'ʀɛ'bjɛ̃, ₘmɛzœ̃'pajɛ̃:lə'pø.



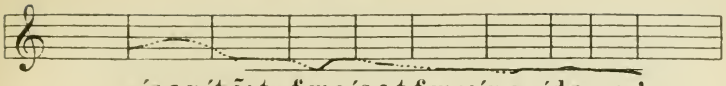
ₒsivunemɛ'kə'sø'kivuz'ɛ:msɛ'pø';

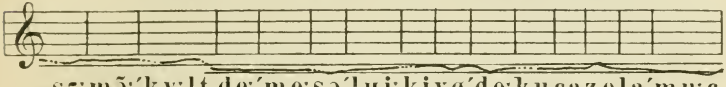


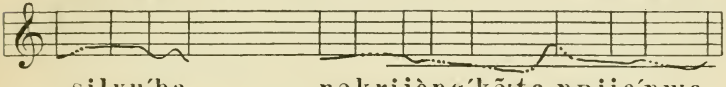
'e'me'kivuzɔ'p'rimekivufɛtɛ̃'sy'ltə![24]

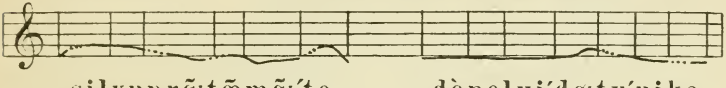
Septante fois sept fois pardonnez! C'est mon culte
D'aimer celui qui veut décourager l'amour.
S'il vous bat, ne criez pas contre, priez pour.
S'il vous prend un manteau, donnez-lui deux tuniques.
Aimez tous les ingrats comme des fils uniques.
Aimez vos ennemis, vous serez mes amis.
Aimez beaucoup, pour qu'il vous soit beaucoup remis.
Aimez encore. Aimez toujours. Aimez quand même.
Aimez-vous bien les uns les autres. Quand on aime,
Il faut sacrifier sa vie à son amour.

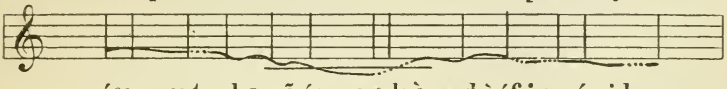
sɛp'tɑ̃:t(ə) fwa 'sɛt fwa paʀdò'ne! s ɛ 'mɔ̃ 'kylt(ə)
d è'me sə'lɥi ki vø dekuʀa'ʒe l a'mu:ʀ.
s il vu 'ba, nə kʀije pɑ 'kɔ̃:tʀ(ə), pʀije 'pu:ʀ.
s il vu pʀɑ̃'t œ̃ mɑ̃'to, dònelɥi 'do ty'nik.
è'me tu lèz ɛ̃'gʀa kòm dè 'fis y'nik.
è'me vo'z èn'mi, vu səʀe mèz a'mi.
è'me 'bo'ku, puʀ k il vu swa 'bo'ku ʀə'mi.
è'mez ɑ̃'kɔ:ʀ. è'me tu'ʒu:ʀ. è'me kɑ̃'mɛ:m.
è'mevu 'bjɛ̃ lèz 'œ̃ lèz 'o:tʀ(ə). kɑ̃t ɔ̃n 'ɛ:m,
il fo sakʀi'fje sa 'vi a sɔ̃n a'mu:ʀ.

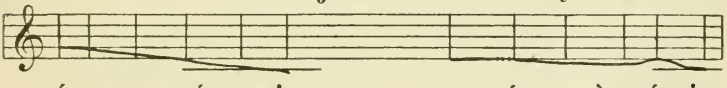

ə ˈsɛpˈtɑ̃ːtəfwaˈsɛtfwaˈpaʁˈdɔneˈ!

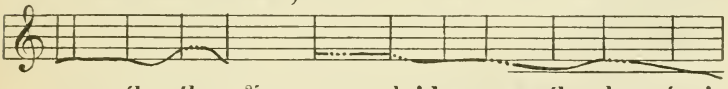

ˌsɛˈmɔ̃ˈkyːltədeˈmeˈsəˈlɥiˈkivøˈdeˈkuʀaʒelaˈmuːʀ.

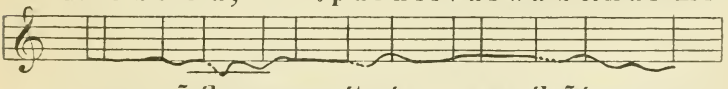

əsilvuˈba nəkrijèpɑˈkɔ̃ːtʀəpʀijeˈpuːʀ.

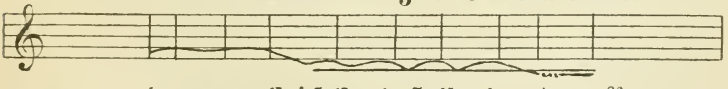

əsilvuprɑ̃ˈtœmɑ̃ˈtoʁ ədònelɥiˈdøtyˈnikə.

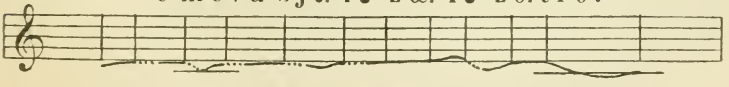

ˈeˈmeˈtulɛzɛ̃ˈgraˈkòmdèˈfisyˈnikə.


ˈeˈmevozˈɛnmi, vusˈʀeˈmèzaˈmi.


emeˈboˈku,[25] əpuʀkilvuswaˈboːkuʀˈmi


emezɑ̃ˈkɔːʀemeˈtuˈʒuːʀemeˈkɑ̃ˈmɛːm.


ˈeˈmevuˈbjɛ̃ːˈlɛˈzœːˈlɛˈzoːtʀə.[26]


ilˈfoˈsakʀiˈfjeˈsaˈviːjasɔ̃naˈmuːʀə.[27]

Moi je vous montrerai comment on aime, un jour ...
Amour! N'ayez que de l'amour dans la poitrine! ...
Aimez-vous!"

V. LE CORBEAU ET LE RENARD.

(Lafontaine.)

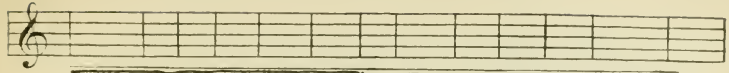
Maître corbeau, sur un arbre perché,
Tenait en son bec un fromage.
Maître renard, par l'odeur alléché;
Lui tint à peu près ce langage:
"Hé! bonjour, monsieur du Corbeau:
Que vous êtes joli! que vous me semblez beau!

ˈmwa ʒə vu mɔ̃ˑtʀəˈʀe kòmɑ̃t ɔ̃n ˈɛːm, ˈœ̃ ˈʒuːʀ ...
aˈmuːʀ ... n èje kə də l aˈmuːʀ dɑ̃ la pwaˈtʀin! ...
ˈeːmeˈvu!"

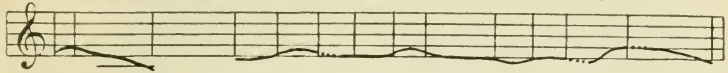
V. LE CORBEAU ET LE RENARD.

lə kɔʀˈbo e lə ʀəˈnaːʀ.

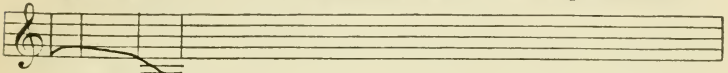
ˈmɛːtʀə kɔʀˈbo sʏʀ œ̃n ˈaʀbʀə pɛʀˈʃe,
tənɛt ɑ̃ sɔ̃ ˈbɛk œ̃ fʀòˈmaːʒ.
ˈmɛːtʀə ʀəˈnaːʀ, paʀ l oˈˈdœːʀ al(l)eˈʃe,
lɥi ˈtɛ̃t a pø ˈpʀɛ sə lɑ̃ˈgaːʒ:
"ˈeː! bɔ̃ˈʒuːʀ, məˈsjø dʏ kɔʀˈbo;
kə vuz ɛˑt(ə) ˈʒòli! kə vu mə sɑ̃ˑble ˈbo!



ˈmwaːʒəvumɔ̃tʀəˈʀeːkomɑ̃ːtɔ̃ˈnɛːmœˈʒuːʀə.[28]

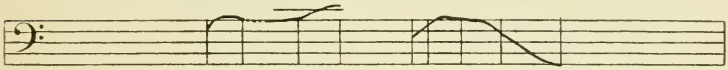


ˈamuːʀə![29] nèˈjeˈkədəˈlamuːrdɑ̃laˈpwatʀiːnə!

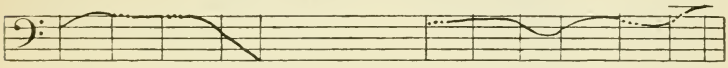


ˈeːmeˈvuː!"[30]

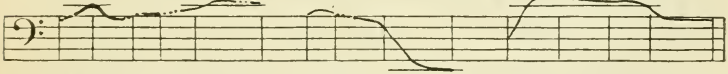
V. LE CORBEAU ET LE RENARD.*



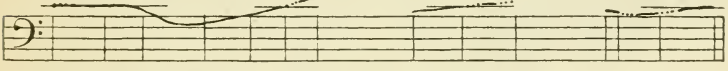
ˈləkɔrˈbo elaˈrəˈnaːʁ.



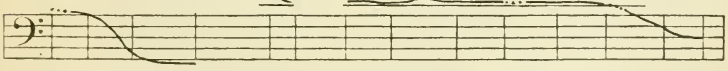
ˈmɛːtrəˈkɔrˈbo, syˈrœˈnaʁbʀəpɛʁˈʃe,



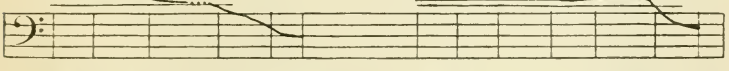
ˈtənɛtɑ̃sɔ̃ˈbɛkə œˈfrəmaːʒ. ˈmɛːtrəˈrəˈnaːʀ



parloˈdœːralˈleˈʃe, lɥiˈtɛ̃ːt apøˈprɛ



səˈlɑ̃ˈɡaːʒ: "ˈeː! bɔ̃ˈʒuːʁˈməˈsjøˈdyˈkɔrˈbo;

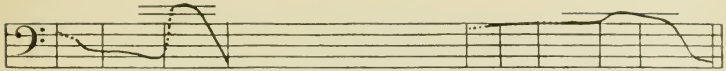


kəvuˈzeːtəˈʒœli! kəvuməsɑ̃ˈbleˈbo!

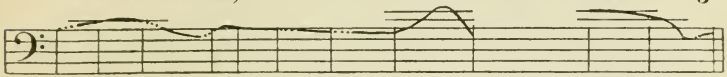
* Spoken by *M. Delaunay* See note 31.

Sans mentir, si votre ramage
Se rapporte à votre plumage,
Vous êtes le phénix des hôtes de ces bois."
À ces mots le corbeau ne se sent pas de joie;
Et pour montrer sa belle voix,
Il ouvre un large bec, laisse tomber sa proie.
Le renard s'en saisit, et dit: "Mon bon monsieur,
Apprenez que tout flatteur
Vit aux dépens de celui qui l'écoute.
Cette leçon vaut bien un fromage, sans doute."
Le corbeau, honteux et confus,
Jura, mais un peu tard, qu'on ne l'y prendrait plus.

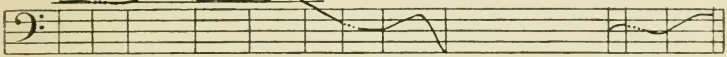
sɑ̃ mɑ̃ˑˈtiːʀ, si vòtʀə ʀaˈmaːʒ
sə ʀaˈpɔʀt a vòtʀə plɥiˈmaːʒ,
vuz ɛːt lə feˈniks dèz ˈoːt(ə) də sè ˈbwɑ."
a sè ˈmo lə kɔʀˈbo nə sə sɑ̃ ˈpɑ də ˈʒwɑː
e puʀ mɔ̃ˑˈtʀe sa ˈbɛl(ə) ˈvwa,
il ˈuːvʀ œ̃ ˈlaʀʒə ˈbɛk, lɛːs tɔ̃ːˈbe sa ˈpʀwɑ.
lə ʀaˈnaːʀ s ɑ̃ sɛˑˈzit e ˈdi : "mɔ̃ ˈbɔ̃ məˈsjo;
apʀəˈne kə tu flaˈtœːʀ
ˈvit o deˈpɑ̃ də səˈlɥi ki l eˈkut.
ˈsɛt(ə) ləˈsɔ̃ vo bjɛ̃n œ̃ frɔˈmaːʒ(ə) sɑ̃ dut."
lə kɔʀˈbo, (h)ɔˑˈtøːz e kɔ̃ˑˈfɥ,
ʒyˑˈʀa, mèz œ̃ pø ˈtaːʀ, k ɔ̃ nə l i pʀɑ̃ːdʀɛ ˈplɥ.



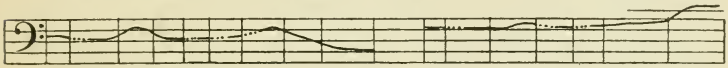
sɑ̃ mɑ̃ ti:ʀ, si vətrə ra ma:ʒ



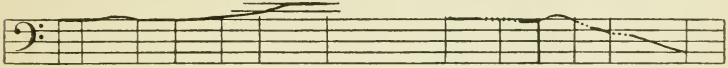
sə ra pɔʁ tavətrəply ma:ʒ, vu zɛ:tə



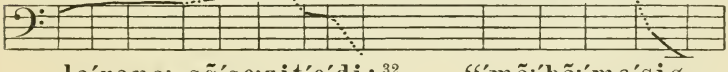
ləfe niksdè zo:tədəsɛ bwa." as:ɛ mo



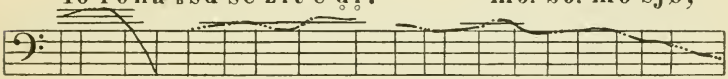
ləkɔr bonəsəsɑ̃ pɑ dəʒwa; e purmɔ̃ tresa bɛlə vwa,



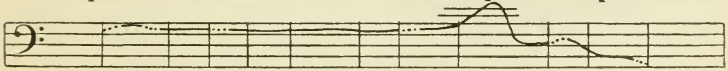
i lu vrɛ̃ la ʁʒə bɛkɔ, lɛ:stɔ̃ besa prwa.



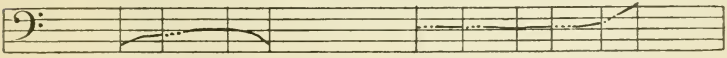
ləranaʁsɑ̃ sezit e di:[32] "mɔ̃: bɔ̃: mə sjø,



a prəne kə tufla tœ:ʁ vitode pɑ̃də səlqikile kut



sɛtələ sɔ̃ vo bjɛ̃ nɛ̃ frə ma:ʒəsɑ̃ dut."



lə kɔʀ bo hɔ̃ tø:ze kɔ̃ fy[33]



ʒy ʀa, mɛ:zɛ̃pø ta:ʁ, kɔ̃nəli prɑ̃ drɛ ply.

(Lafontaine.)

La raison du plus fort est toujours la meilleure;
Nous l'allons montrer tout à l'heure.

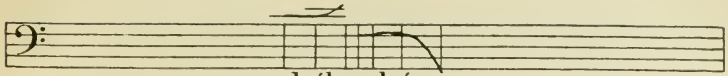
Un agneau se désaltérait
Dans le courant d'une onde pure.
Un loup survient à jeun, qui cherchait aventure,
Et que la faim en ces lieux attirait.
"Qui te rend si hardi de troubler mon breuvage?"
Dit cet animal plein de rage:
"Tu seras châtié de ta témérité."
"Sire", répond l'agneau, "que Votre Majesté
Ne se mette pas en colère;
Mais plutôt qu'elle considère

VI. LE LOUP ET L'AGNEAU.

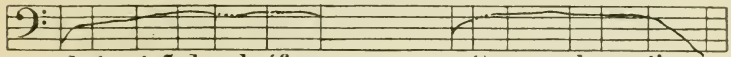
lə ˈlu e l aˈɲo.

la ʀɛːzɔ̃ dy ply ˈfɔːʀ ɛ tuʒuːʀ la mèˈjœːʀ;
nu l alɔ̃ mɔ̃ːˈtʀe tut a lˈœːʀ.

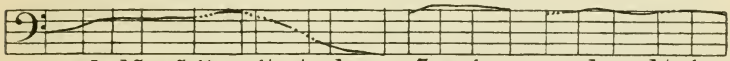
œ̃n aˈɲo sə dezalteˈʀɛ̃
dɑ̃ lə kuˈʀɑ̃ d yn ˈɔ̃ːdə ˈpyːʀ.
œ̃ ˈlu syʀvjɛ̃t a ˈʒœ̃ ki ʃɛʀʃɛt avɑ̃ːˈtyːʀ,
e kə la ˈfɛ̃ ɑ̃ sè ljɔːz atiˈʀɛ̃.
"ˈki tə ʀɑ̃ si aʀˈdi də tʀuble mɔ̃ bʀœˈvaːʒ?"
di sèt aniˈmal ˈplɛ̃ də ˈʀaːʒ;
"ty səʀa ʃɑːˈtie də ta temeʀiˈte."
"ˈsiːʀ(ə)", ʀepɔ̃ l aˈɲo, "kə vòtʀə maʒèsˈte
nə sə mèt(ə) ˈpɑz ɑ̃ kòˈlɛːʀ;
mè plyˈto k èl(ə) kɔ̃ːsiˈdɛːʀ



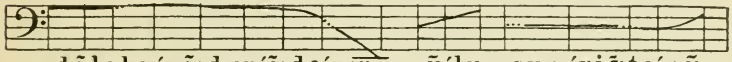
lə´lu ela´ɲo.



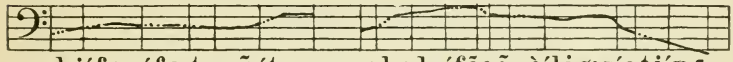
la´rɛ:´zɔ̃:dyply´fɔ:ʁ ɛ´tuʒu:ʀlamɛ´jœ:ʁ;



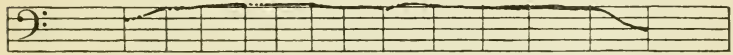
nulalɔ̃mɔ̃:´tre:´tut:alœ:ʁ. œ̃na´ɲo sədezalte´rɛ



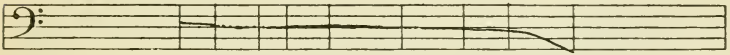
dœ̃ləku´rœ̃:dyn´ɔ̃:də´py:ʁ. œ´lu syrə´vjɛ̃:ta´ʒœ̃,



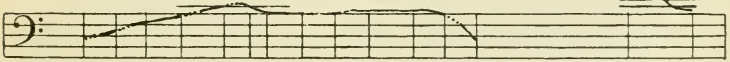
ki´ʃɐʀ´ʃɛ:tavœ̃:´ty:ʁ, ekəla´fɛ̃:ˑœ̃sè´ljø:z´ati´ʀɛ.



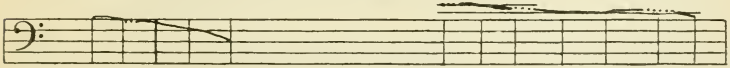
"´ki:tə´rœ̃:si´ardidə´trublemɔ̃:´brœva:ʒ?"



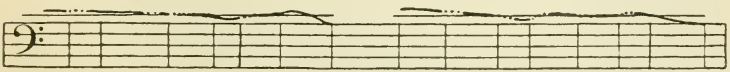
disɛtani´mal´plɛ̃:də´ra:ʒ;



"tysəra´ʃa:tiedətə´temeri´te." "´si:rə",



repɔ̃la´ɲo, "kəvətrəmaʒès´te

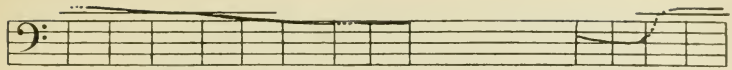


nəsəmètəpuzœ̃kò´lɛ:ɾ mè´plytokèlkɔ̃:si´dɛ:ʁ

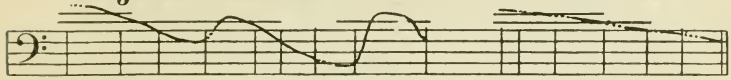
* Spoken by *M. Delaunay*. See note 31.

Que je me vas désaltérant
Dans le courant,
Plus de vingt pas au-dessous d'elle;
Et que par conséquent, en aucune façon,
Je ne puis troubler sa boisson."
"Tu la troubles," reprit cette bête cruelle,
"Et je sais que de moi tu médis l'an passé."
"Comment l'aurais-je fait si je n'étais pas né?"
Reprit l'agneau; "je tette encor ma mère."
"Si ce n'est toi, c'est donc ton frère."
"Je n'en ai point." "C'est donc quelqu'un des tiens;
Car vous ne m'épargnez guère,
Vous, vos bergers, et vos chiens.
On me l'a dit; il faut que je me venge."

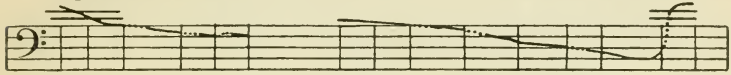
kə ʒə mə va dezalte'ʀɑ̃
dɑ̃ lə ku'ʀɑ̃,
ply də 'vɛ̃ 'pɑz o dəsu d 'ɛl
e kə paʀ kɔ̃:se'kɑ̃, ɑ̃n o:'kyn(ə) fa'sɔ̃,
ʒə nə pɥi tʀu'ble sa bwa'sɔ̃.
"ty la 'tʀublə," rəpʀi sèt(ə) 'bɛ:t(ə) kʀy'ɛl,
e ʒə 'sɛ kə də mwa ty me'di l ɑ̃ pɑ:'se."
"kòmɑ̃ l ɔʀɛ:ʒ(ə) 'fɛ si ʒə n ètè pɑ 'ne?"
rəpʀi l a'ʃo; "ʒə 'tɛt ɑ̃:kɔ:ʀ ma 'mɛ:ʀ."
"si sə n è 'twa, s è dɔ̃ tɔ̃ 'frɛ:ʀ."
"ʒə n ɑ̃n è 'pwɛ̃." "s ɛ dɔ̃ kɛlkœ̃ dè 'tjɛ̃;
kaʀ vu nə m eparʃe 'gɛ:ʀ,
'vu, vo bɛʀ'ʒez e vo 'ʃjɛ̃.
ɔ̃ mə l a 'di; il fo kə ʒə mə 'vɑ̃:ʒ."



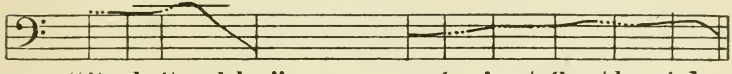
ˈkəˈʒəˈməˈvaˈdeˈzalˈteˈrɑ̃ ˈdɑ̃ləˈkurɑ̃



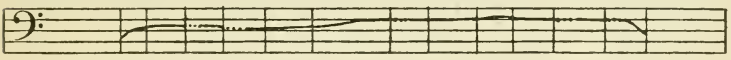
ˈplydəˈvˈɛ̃ːpɑːzodəsuˈdɛˈlːə; ekəpaʁkɔ̃ːseˈkɑ̃



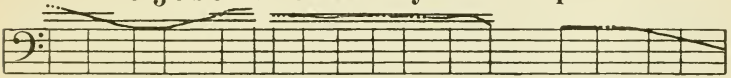
ɑ̃noːkynfaˈsɔ̃ ʒənəpɥiˈtrublesaˈbwasɔ̃.”



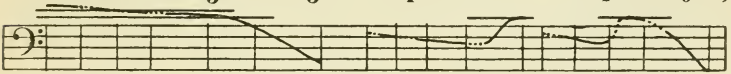
“ˈtyːlaˈtrublə,” rəˈpriseɪəˈbɛːtkryˈɛlːə



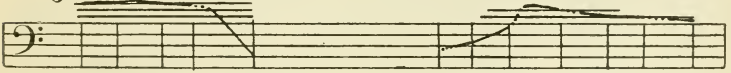
ˈeˈʒəsekədəˈmwatymedilɑ̃pɑːˈse.



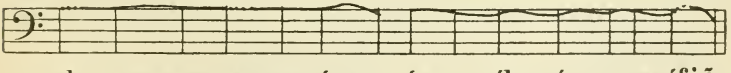
ˈkòmɑ̃ləʁɛʒˈfɛ siʒənetepɑːˈne?” ʀəˈprilaˈɲo;



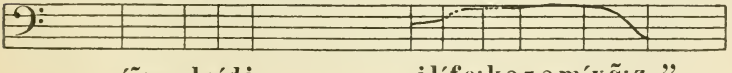
ʒətètɑ̃ːkəːrmaˈmɛːʁ. “sisənèˈtwa sèdɔ̃tɔ̃ˈfrɛːʁ.”



“ʒənɑ̃neˈpwɛ̃.”[34] “sɛdɔ̃ˈkèlkœ̃deˈtjɛ̃;



karvunəmeparɲeˈgɛːʁ ˈvuːvoːˈbɛʀˈʒeːzevoˈʃjɛ̃.



ˈɔ̃ːməlaˈdi; ilˈfoːkəʒəmˈvɑ̃ːʒ.”

Là-dessus, au fond des forêts
Le loup l'emporte, et puis le mange,
Sans autre forme de procès.

VII. CONVERSATION.

(Barlet and Rippmann, French Life and Ways No. 21.)*

À l'Opéra.

1. Qu'est-ce que c'est que ces gens-là qui viennent nous proposer des billets sur la voie publique?

2. Des camelots quelconques désireux de vendre des billets d'auteur ou de faveur à prix plus ou moins réduits.

3. Prenons-en, ce sera autant de gagné.

ladə'sy, o fɔ̃ dè fə'ʀɛ
lə lu l ɑ̃:'pɔʀt, e pɥi lə 'mɑ̃:ʒ,
sɑ̃z o:tʀə fɔʀmə də pʀɔ'sɛ.

VII. CONVERSATION.

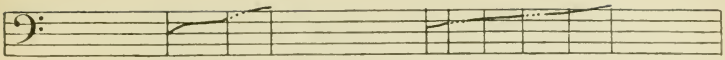
a l òpe'ʀa.

1. k 'ɛs kə 'sɛ kə sè ʒɑ̃'la ki vjɛn nu pʀòpo·'ze dè bi'jɛ syʀ la 'vwa py'blik.

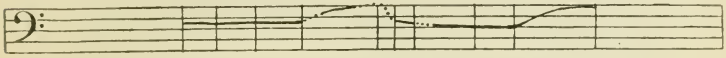
2. dè kam'lo kèl'kɔ̃:k dezi'ʀø də 'vɑ̃:dʀə dè bijɛ d o·'tœ:ʀ u də fa'vœ:ʀ a 'pʀi plyz u mwɛ̃ ʀe'dɥi.

3. pʀənɔ̃·z'ɑ̃, sə səʀa o·'tɑ̃ də ga'ɲe.

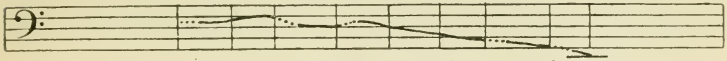
* Reproduced by kind permission of the Gramophone Company, by whom the book is published.



ˈladˈsy, ofɔ̃dɛfɔ̃ˑˈʀɛ

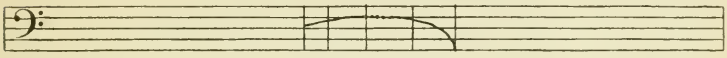


ləlulɑ̃ˑˈpɔʀtˈepɥiləˈmɑ̃ːʒ

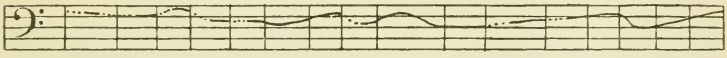


sɑ̃ˑzˈoˑtrəˈfɔʀməˈdəˈprɔˈsɛ̃.

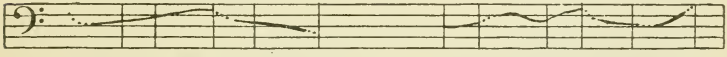
VII. CONVERSATION.*



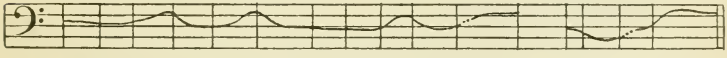
aˈlòpeˈʀa.



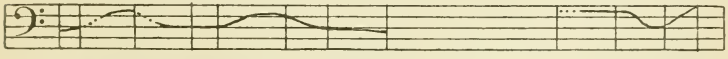
ˈkɛskəˈsɛkəˈseʒɑ̃ˑˈlakiˈvjɛnnuˈpʀɔpoˑzedeˈbijɛ-



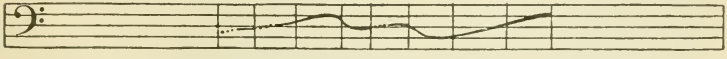
-syʀlaˈvwapyˈblik?[36] deˈkamˈlokèlˈkɔ̃ːk[37]



ˈdeziˈʀødəˈvɑ̃ːdʀədebiˈjɛdoˑˈtœːʁ udəfaˈvœːʁ



aˈpʀiplyzumwɛ̃ˈʀeˈdɥi. ˈpʀənɔ̃ˑzˈɑ̃



səsəˈʀaoˑtɑ̃dəˈgɑˑˈɲe.

* See note 35.

4. Ou de perdu; car on ne saurait toujours s'y fier, et il pourrait nous arriver de nous les voir refuser.

5. Alors il vaut mieux les prendre au guichet.

6. Attention à cet escalier!

7. Merci. Un peu plus je prenais ...

8. Un billet de parterre ... avant la lettre!

9. Et sans bourse délier, encore!

10. À la bonne heure! Je vois avec plaisir que tu ne chasse plus les papillons noirs.

11. Vois-tu, il y avait de l'orage dans l'air!

12. Et maintenant repais ta vue de toutes ces merveilles.

4. u də pɛʀ'dy; kaʀ õ nə sɔʀɛ tu'ʒuːʀ s i 'fje, e il puʀɛ nuz aʀi've də nu lè 'vwaːʀ ʀəfy'ze.

5. a'lɔːʀ il vo 'mjø lè 'pʀɑ̃ːdʀ o gi'ʃɛ.

6. atɑ̃'sjõ a sèt èska'lje!

7. mɛʀ'si. œ̃ pø 'ply ʒə pʀe'nɛ ...

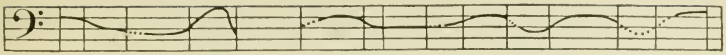
8. œ̃ bi'jɛ d paʀ'tɛːʀ ... a'vɑ̃ la 'lɛtʀ̥.

9. e sɑ̃ buʀsə de'lje, ɑ̃'kɔːʀ!

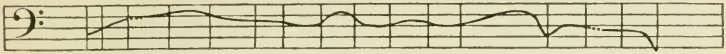
10. a la bòn 'œːʀ! ʒə vwa avɛk plè'ziːʀ kə ty nə ʃas 'ply lè papijõ 'nwaːʀ.

11. 'vwaty, il j avɛ də l ɔ'ʀaːʒ dɑ̃ l 'ɛːʀ.

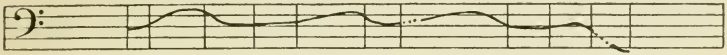
12. e mɛ̃'t'nɑ̃ ʀəpɛ ta 'vy də 'tut sè mɛʀ'veːj.



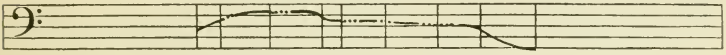
ˈudəpɛʁˈdy; ˈkaˑʁɔ̃nəsɔʁɛtɯ̟ˈʒuʁsi̥ˈfje,



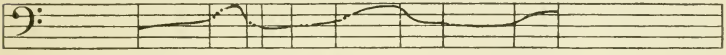
eil̥puˈʁɛnuzaʁiˈvedənuleˈvwaˑʁˈʁəfyˈze.



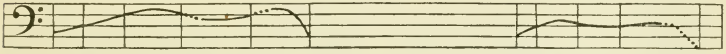
aˈlɔːʁilˈvomjøleˈpʁɑ̃ːdʁoˈgiˈʃɛ.



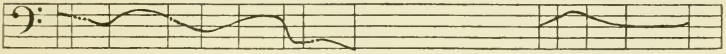
ˈaˈtɑ̃ˑsjɔ̃asètˈèskaˈlje![38]



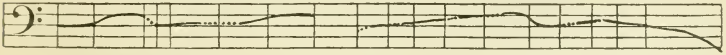
mɛʁˈsi œ̃pøˈplyʒəˈpʁəˈnɛ[39] . . .



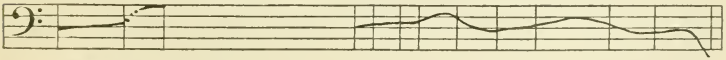
œ̃ˈbijɛdpaʁˈtɛːʁ . . . ˈavɑ̃laˈlɛːtʁ!



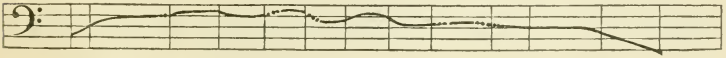
esɑ̃ˈbuʁsədeˈljeɑ̃kɔːʁ! ˈalabòˈnœːʁ



ʒəˈvwa avɛkˈple ziːʁ[40] kətynəʃasˈplyleˈpapijɔ̃ˈnwaːʁ.



vwaˈty, iliavɛdəlɔˈʁaːʒdɑ̃ˈlɛːʁ



eˈmɛ̃ˑtˈnɑ̃ˈʁəpɛtaˈvydɔˈtutsemɛʁˈvɛj.

13. Je vois en effet que l'intérieur surpasse encore de beaucoup l'extérieur, tout somptueux qu'il est.

14. Ils sont dignes l'un de l'autre.

15. Cet escalier est en lui-même un vrai monument! Ces galeries! Ces colonnes! Ces jeux de lumière! ...

16. Mais allons déposer nos par-dessus au vestiaire, après quoi nous aurons tout le temps d'admirer ...

17. C'est à se mettre à genoux devant!

18. Nous voici dans la salle, et elle vaut la peine qu'on s'y arrête.

13. ʒə vwa ɑ̃n è'fɛ kə l ɛ̃'te'ʀjœːʀ syʀpɑ'ʀ ɑ̃'kɔ'ʀ də bo'ku l ɛkste'ʀjœːʀ, tu sɔ̃'p'tɥɔ k il 'ɛ.

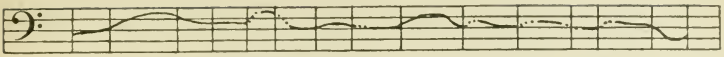
14. il sɔ̃ 'diɲ l 'œ̃ də l 'oːtʀ̥.

15. sèt èska'lje ɛt ɑ̃ lɥi'mɛːm œ̃ 'vʀɛ mòny'mɑ̃! sè gal'ʀi! sè kò'lòn! sè 'ʒo də ly'mjɛːʀ! ...

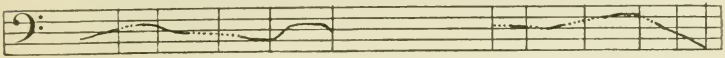
16. mè alɔ̃ depo''ze no paʀdə'sy o vès'tjɛːʀ, apʀɛ 'kwa nuz ɔʀɔ̃ 'tu l 'tɑ̃ d admi''ʀe ...

17. sɛt a sə mɛtʀ a ʒ'nu də'vɑ̃!

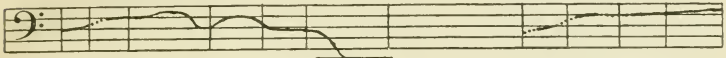
18. nu vwasi dɑ̃ la 'sal, e èl vo la 'pɛːn k ɔ̃ s i a'ʀɛːt.



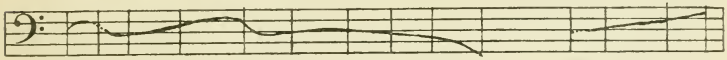
ʒə́vwazɑ̃nɐfɛkɔ́lɛ̃tɛʁ́jœːʁsyʁ́pɑːsɑ̃kɔːʁdə-



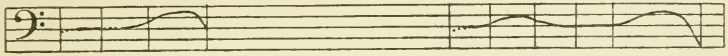
-́boːkulekstɛʁ́jœːʁ, tusɔ̃́pt́ɥøkiĺɛ.



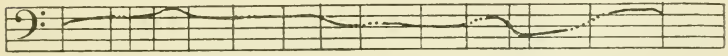
ilsɔ̃́diɲə́lœ̃́də́loːtʀ̥. sɛt́eskaljə



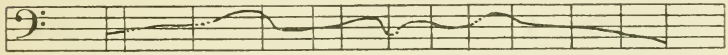
ɛːtɑ̃́lɥímɛːmɛ̃́vʀɛmònýmɑ̃! sə́galə́ʀi!



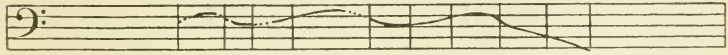
sə́kɔ̀lɔ̀n! sə́ʒødəlýmjɛːʁ!



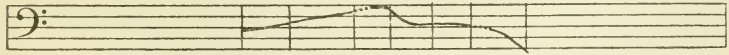
mɛ-́alɔ̃də́poːzenopaʁdə́syovɛśtjɛːʁ,[41]



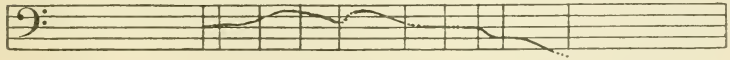
apʀɛ́kwanuzɔʀɔ̃́tulə́tɑ̃dadmíʀe.



́sɛtasə́mɛtʀáʒənúdə́vɑ̃!



núvwasidɑ̃lásal,



eèĺvolápɛnkɔ̃siáʀɛt.

19. En effet je n'ai jamais rien vu d'aussi grandiose! Rouge et or! C'est d'un effet merveilleux!

20. Regarde le couronnement qui soutient la coupole, la distribution de la lumière, ce lustre ...

21. Et ces fresques, ces arabesques, ces peintures! ...

22. Chut! l'orchestre prélude à l'ouverture. On frappe les trois coups sacramentels. Écoute!

23. Le rideau se lève. Oh! la magnifique mise en scène!

24. Refoule pour un moment tes points admiratifs. Écoute, te dis-je ...

25. Délicieux!

19. ɑ̃n è'fɛ ʒə n è ʒamɛ 'ʀjɛ̃ 'vy d o'si gʀɑ̃'djo:z, 'ʀu:ʒ e 'ɔ:ʀ! sə d œ̃n è'fɛ mɛʀvè'jo!

20. rə'gardə lə kuʀòn'mɑ̃ ki sut'jɛ̃ la ku'pòl, la distʀiby'sjɔ̃ də la ly'mjɛ:ʀ, sə 'lystʀ ...

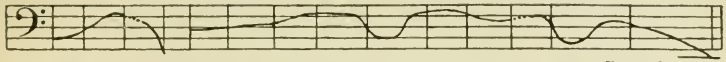
21. e sè 'fʀɛsk, sèz aʀa'bɛsk, sè pɛ̃'ty:ʀ!

22. 'ʃ:t! l ɔʀ'kɛstʀə pʀe'lyd a l uvɛʀ'ty:ʀ. ɔ̃ 'fʀap lè 'tʀwɑ 'ku sakʀamɑ̃'tèl. e'kut.

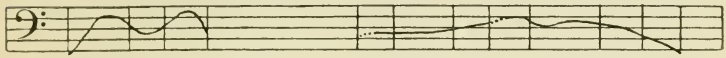
23. lə ʀi'do sə 'lɛ:v. 'o:! la maɲi'fik 'miz ɑ̃ 'sɛ:n!

24. ʀə'ful puʀ œ̃ mò'mɑ̃ tè 'pwɛ̃ admiʀa'tif. e'kut, tə di:ʒ.

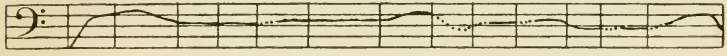
25. deli'sjø.



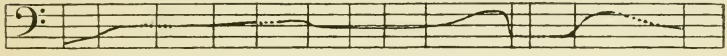
ɶn ˈe ˈfɛ ʒəneˈʒamèˈʀjɛ̃vydoˑsiˈgʀɶ̃ˈdjoːz!



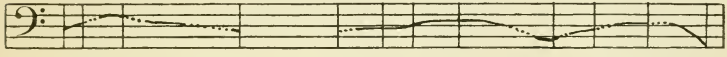
ˈʀuˑʒeˈɔːʁ! sèdœ̃nˈefɛˈmɛʁvèˈjø![42]



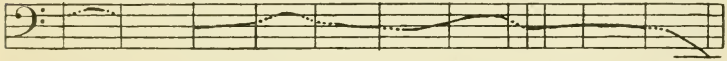
ˈʀəgaʁdələˈkuˑʀònˈmɶ̃kiˈsutjɛ̃lakuˈpòlə



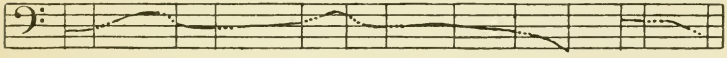
ladisˈtʀibysjɔ̃dəlalyˈmjɛːʁˑsəˈlystʀə.



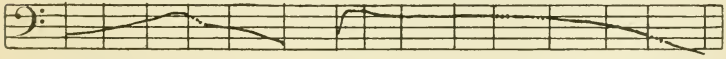
eseˈfʀɛskə, sezaʀaˈbɛskəseˈpɛ̃ˈtyːʁ!



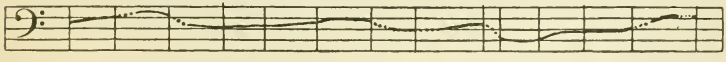
ʃyt! ləʁˈkèstʀəˈpʀeˈlydˑaluvɛʁˈtyːʁ.



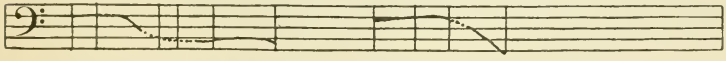
ɔ̃ˑˈfʀapleˈtʁwɑkusaˈkʀamɶ̃ˈtɛl. ˈeˈkut!



ləˈʀidosəˈlɛv. ˈoːlaˈmaɲifikˈmizɶ̃ˈsɛn!



ˈʀəfulpuʀœ̃məˈmɶ̃teˑˈpwɛ̃ˑadmiʀaˈtifə.



ˈeˈkutˑtədiːʒ. ˈdeliˈsjø!

26. En effet, Carmen est superbe. Et maintenant, pendant l'entracte, allons faire un tour au foyer ...

27. C'est vraiment féerique, éblouissant! Cette tonalité en or vieux est d'une richesse, d'un chaud! ...

28. Allons au bar griller une cigarette.

29. Je te suis.

30. Entends-tu la sonnerie électrique? Rentrons voir mourir Carmen.

31. Puis après un tour de boulevard, nous irons ronfler comme de bons bourgeois.

32. Es-tu content de ta soirée?

26. ɑ̃n e'fɛ, kaʀ'mɛn è sy'pɛʀb. e mɛ̃'t'nɑ̃, pɑ̃dɑ̃ l ɑ̃'tʀakt, alɔ̃ fɛ'ʀ œ 'tuːʀ o fwa'je ...

27. sɛ 'vʀɛmɑ̃ fe'ʀik, e'blui'sɑ̃! sèt tònali'te ɑ̃n 'ɔːʀ 'vjo è d yn ʀi'ʃɛs, d œ 'ʃo! ...

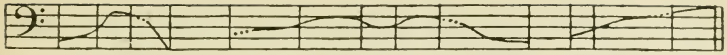
28. alɔ̃z o 'baːʀ gʀije yn siga'ʀɛt.

29. ʒə tə 'sɥi.

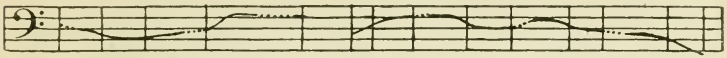
30. ɑ̃'tɑ̃ty la sòn'ʀi elèk'tʀik? ʀɑ̃'tʀɔ̃ vwa'ʀ mu'ʀiːʀ kaʀ'mɛn.

31. 'pɥi apʀɛ œ tuːʀ də bul'vaːʀ, nuz iʀɔ̃ ʀɔ̃'fle kòm də 'bɔ̃ buʀ'ʒwa.

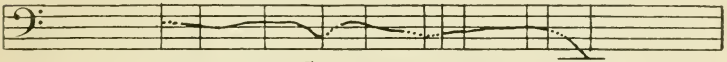
32. ɛ ty kɔ̃'tɑ̃ də ta swa'ʀe?



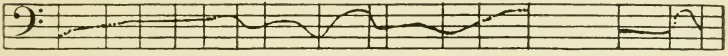
ɑ̃ˈnəˈfɛ, ˈkaʀˈmɛnɛˈsyˈpɛʀb. èˈmɛ̃ːtˈnɑ̃,



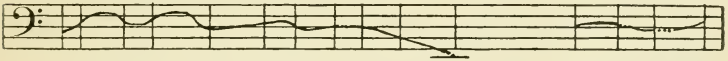
pɑ̃dɑ̃lɑ̃tʀˈaktə alɔ̃ˈfɛːʀœ̃ˈtuˈʀofwaˈje.



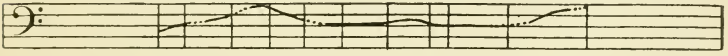
sɛˈvʀɛmɑ̃ˈfeˈʀikˑeˈbluiˈsɑ̃!



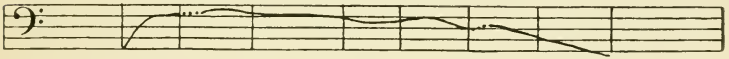
sɛtˈtònaliˈteɑ̃nˈɔːʁˈvjøɛdynʀiˈʃɛs, dœ̃ˈʃo!



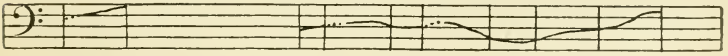
ˈalɔ̃ˈzoˈbaːʁgʀiˈjeünsigaˈʀɛt. ˈʒəˈtəˈsɥi.



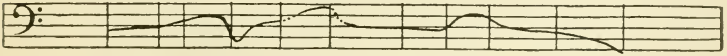
ɑ̃ˈtɑ̃ˈtylasònəˈʀielèkˈtʀik?



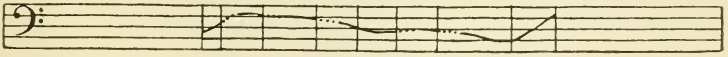
ˈʀɑ̃ˈtʀɔ̃ˈvwaˈʁmuˈʀiːʁkaʀˈmɛn.



ˈpɥi aˈpʀɛœ̃ˈtuːʁdəˈbulˈvaːʁ,



nuziʀɔ̃ˈʁɔ̃ːfleˈkòmdəˈbɔ̃buʁˈʒwa.



ɛtyˈkɔ̃ˈtɑ̃dətaˈswaˈʀe?

33. Content? Je suis enchanté, ravi! Cette vision va me hanter toute la nuit!

34. Tu ne vas pas pouvoir dormir!

35. Dormir, si, mais j'en rêverai.

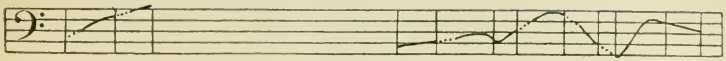
36. Des rêves d'or! Je te le souhaite.

33. kɔ̃·'tɑ̃? ʒə sɥi(z) ɑ̃·'ʃɑ̃·'te, 'ʀa'vi! sèt vi'zjɔ̃ va mə (h)ɑ̃·'te tut la 'nɥi!

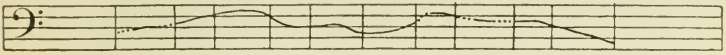
34. tɣ n va 'pɑ puvwa·ʀ dəʀ'miːʀ.

35. dəʀ'miːʀ, 'si, mɛ ʒ ɑ̃ ʀɛ·v'ʀe.

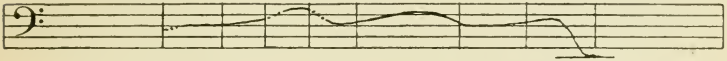
36. dè 'ʀɛːv d'ɔːʀ! ʒə tə lə 'swɛt.



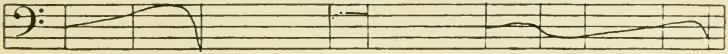
ˈkɔ̃ːtɑ̃? ʒəsɥiɑ̃ˈʃɑ̃ːteːˈʀavi!



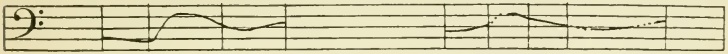
sɛtˈviˈzjɔ̃vaməˈɦɑ̃ːteˈtutlaˈnɥi!



tynvaˈpɑpuˈvwaːʀˈdəʁˈmiːʁ!



ˈdəʁˈmiːʁ, ˈsi, ˈmɛːʒɑ̃ˈʀɛːvˈʀè.



deˈʀɛːvˈdɔːʁ ʒəˈtələˈswɛtə.

WALLENSTEIN.

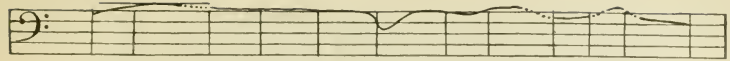
(Schiller.)

(Act II, Scene 3).

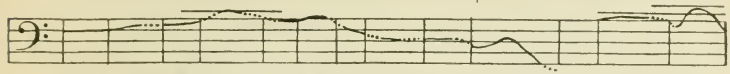
Du wirst mir meinen Glauben nicht erschüttern,
Der auf die tiefste Wissenschaft sich baut.
Lügt er, dann ist die ganze Sternkunst Lüge.
Denn wißt, ich hab' ein Pfand vom Schicksal selbst,
Daß er der treuste ist von meinen Freunden.
Es gibt im Menschenleben Augenblicke,
Wo er dem Weltgeist näher ist als sonst,
Und eine Frage frei hat an das Schicksal.
Solch ein Moment war's, als ich in der Nacht,
Die vor der Lützner Action vorherging,

VIII. WALLENSTEIN.

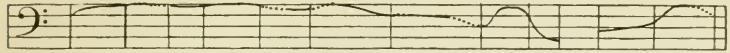
du· ˈvìʀst miːʀ maìnën ˈglaˑuˑbën ˈnìçt ʔɛʀˈʃỳtəʀn,
deːʀ ʔauf diˑ ˈtiːfstë ˈvìsënʃaft zìç ˈbaˑuˑt.
ˈlyːçt ˈʔeːʀ, ˈdan ʔist diˑ ˈgantsë ˈʃtɛʀnkùnst ˈlyːgë.
dèn ˈvìst, ʔiç haːb aìn ˈpfant fòm ˈʃìkzaːl ˈzèlpst,
das ʔeˑʀ dɛʀ ˈtʀɔˑỳˑstë ʔist fòn maìnën ˈfʀɔˑỳˑndën.
ʔès ˈgiːpt ʔim ˈmènʃënleːbën ˈʔaˑuˑgënblìkë,
voː ʔeˑʀ dèm ˈvèltgaˑìˑst ˈnɛːəʀ ʔist ʔals ˈzònst,
ʔùnt ʔaìnë ˈfʀaːgë ˈfʀaˑìˑ hat ʔan das ˈʃìkzaːl.
ˈzòlç ʔaìn mòˈmènt vaːʀs, ʔals ʔiç ìn dɛʀ ˈnaːxt,
diˑ foːʀ dɛʀ ˈlỳtsnər ʔaktsìˈoːn foˑʀˈheːʀgìŋ,



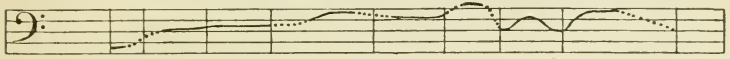
ˈduˈvìɾstmiəmaìnënˈglaùbn̩ˈnìçtɐɾˈʃỳtərn,



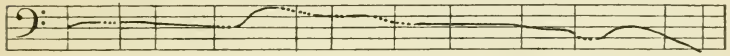
dɐraùfdiˈtiːfstëˈvìsn̩ʃaftzìçˈbɑːùˈt. ˈlyːçtˀeːr,



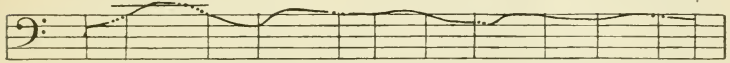
ˈdanìstdiˈgantsëˈʃtɐrnkùnstˈlyːgë. dènˈvìst,



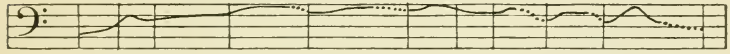
ìçhabaìnˈpfantfòmˈʃìkzalˈzèlpst,



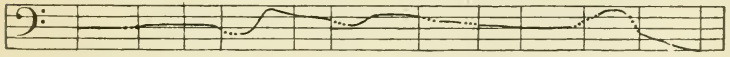
daseɾdəɾˈtrɔỳstëˀìstfònmaìnënˈfrɔỳndn̩.



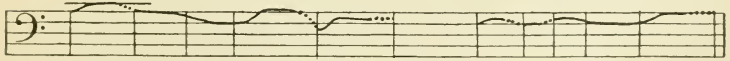
èsˈgiːptìmˈmènʃn̩ˈleːbmˈˀaùgënblìkë,



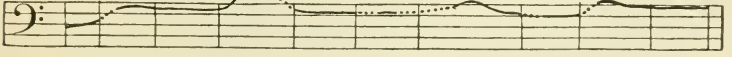
voɛɾdëmˈvèltˈgaìstˈneːərìstalsˈzònst,



ùntaìnëˈfraːgëˈfraˈɾhatandasˈʃìkzɑːl.



ˈzòlçaìnmòˈmèntˈvɑːrs, alsìçìnderˈnaxt,

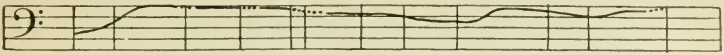


difɔɾdəɾˈlỳtsnəɾˀakˈtsjoːnfɔɾˈheːrgìŋ,

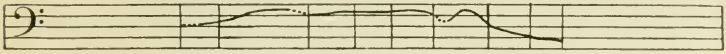
* Spoken by Herr *Max Montor*. See note 43.

Gedankenvoll an einen Baum gelehnt,
Hinaus sah in die Ebene. Die Feuer
Des Lagers brannten düster durch den Nebel,
Der Waffen dumpfes Rauschen unterbrach,
Der Runden Ruf einförmig nur die Stille.
Mein ganzes Leben ging, vergangenes
Und künftiges, in diesem Augenblick
An meinem inneren Gesicht vorüber,
Und an des nächsten Morgens Schicksal knüpfte
Der ahnungsvolle Geist die fernste Zukunft.

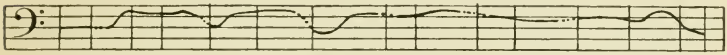
gë'daŋkënfòl ʔan ʔaìnën 'ba·u·m gë'le:nt,
hì'na·u·s 'za: ʔin di: 'ʔe:bënë. di· 'fɔ̀ɣər
dès 'la:gərs 'brantën 'dy:stər dùrç dèn 'ne:bël,
dɛr 'vafën 'dùmpfës 'ra·u·ʃën ʔùntər'bra:x
dɛr 'rùndën 'ru:f 'ʔa·ì·n'fœrmìç nu:r di· 'ʃtìlë.
maìn 'gantsës 'le:bën 'gìŋ, fɛr'gaŋënës
ʔùnt 'kɣ̀nftìgës, ʔin 'di:zëm 'ʔa·u·gënblĭk
ʔan maìnëm 'ʔinərən gë'zìçt fɔ'ry:bər,
ʔùnt ʔan dès 'nɛ:çstën 'mərgëns 'ʃikza:l 'knɣ̀pftë
dɛr 'ʔa:nùŋsfòlë 'ga·ì·st di· 'fɛrnstë 'tsu:kùnft.



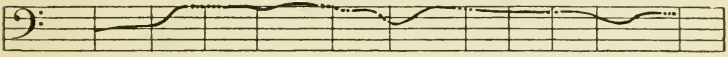
gè´daŋkën´fòl ʔaɑaìnëm´baùmgë´le:nt,



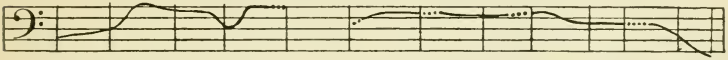
hì´naùs´za:ìndi´ʔe:ʊënë.



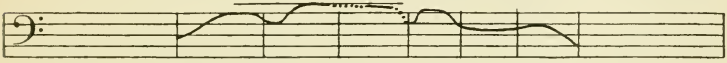
di´fɔỳərdës´la:gərs´brɑntn´dy:stərdùrçdèn´ne:bl,



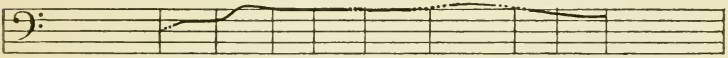
dər´vaffën´dùmpfës´rɑ:u:ʃënùntər´bra:x



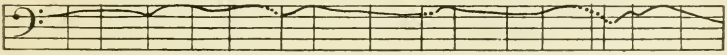
dər´rùndën´ru:f ´ʔaìn´førmìç´nurdi´ʃtìllë.



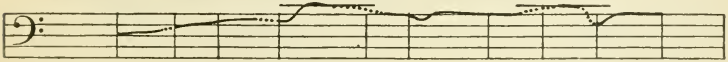
maìn´gantsës´le:bën´gìŋ,



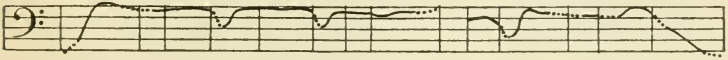
fər´gaŋënësùnt´kỳnftìgës,



ìndizëm´aùgënblìkanmaìnëm´ʔìnərngë´zìçt°fɔ´ry:bər,



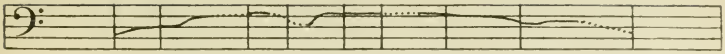
ùntandès´ne:çstn´mərgns´ʃìkza:l



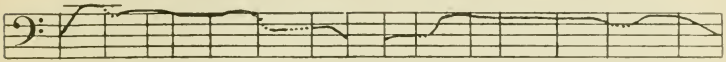
´knỳpftëdər´ʔa:nùŋsfòlë´gaìst di´fɛrnstë´tsu:kùnft.

Da sagt' ich also zu mir selbst: "So vielen
Gebietest du! Sie folgen deinen Sternen
Und setzen, wie auf eine große Nummer,
Ihr Alles auf dein einzig Haupt und sind
In deines Glückes Schiff mit dir gestiegen.
Doch kommen wird der Tag, wo diese alle
Das Schicksal wieder auseinander streut,
Nur wen'ge werden treu bei dir verharren.
Den möcht ich wissen, der der Treuste mir
Von allen ist, die dieses Lager einschließt.

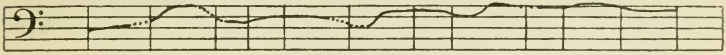
dɑ· 'zɑ:xt ʔìç ʔɑlzo: tsu· mi·ʀ 'zèlpst: "'zo: 'fi:lën
gë'bi:tëst du:! zi· 'fòlgën dɑ̀inën 'ʃtɛʀnën
ʔùnt 'zètsën, vi: ʔɑ̀uf 'ʔɑ·ì·në 'gʀo:së 'nùməʀ,
ʔi·ʀ 'ʔɑlës ɑ̀uf dɑ̀in 'ʔɑ·ì·ntsìç 'hɑ·u·pt ʔùnt zìnt
ʔìn dɑ̀inës 'glỳkës 'ʃìf mìt di:ʀ gë'ʃti:gën.
dòx 'kòmën vìʀt dɛʀ 'tɑ:x, vo: di:zë 'ʔɑlë
das 'ʃìkzɑ:l vi:dəʀ ʔɑusʔɑ̀i'nɑndəʀ 'ʃtʀɔ·ỳ·t,
'nu:ʀ 've:ngë ve:ʀdën 'tʀɔ·ỳ· bɑ̀i di:ʀ fɛʀ'hɑʀən.
'de:n mò̩çt ìç 'vìsën, de·ʀ dɛʀ 'tʀɔ·ỳ·stë mi:ʀ
fòn 'ʔɑlën ʔìst, di· di·zës 'lɑ:gəʀ 'ʔɑ·ì·nʃli:st.



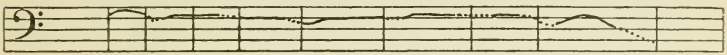
da'za:xtìç'ʔalzo·tsu·mi·r'zèlpst:



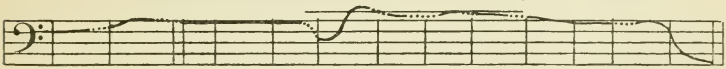
"'zo:'fi:lŋgë'bi:tëstdu! zi'fòlgndaìnën'ʃtɛrnën



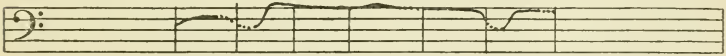
ùnt'zètsnviaùf'ʔaìnë'gro:së'nùmər



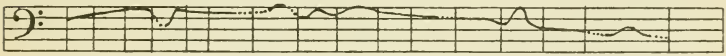
ir'ʔalësaùfdaìn'ʔaìntsìç'ha·ù·pt



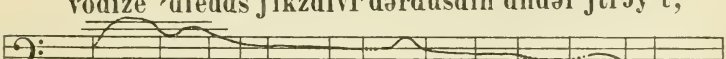
ùnt'zìnt·ìndaìnës'glỳkës'ʃìf'mìtdirgë'ʃti:gën.



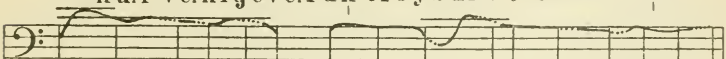
dòx'kòmënvìrtdɛr'ta:x,[44]



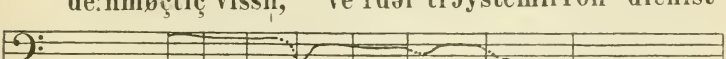
vodizë'ʔalëdas'ʃìkzalvi·dəraùsaìn'andər'ʃtrəỳ·t,



'nu:r've:nìgëve:rdn'trəỳbaìdiəfər'harrn.



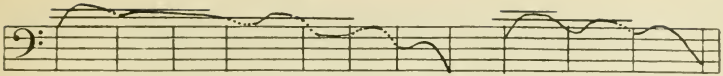
'de:nmø̀çtìç'vìssn, ve·rdər'trəỳstëmirfòn'ʔalënist



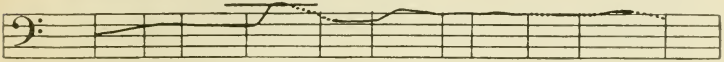
didizës'la:gər'ʔaìnʃli·st.

Gib mir ein Zeichen, Schicksal! Der soll's sein,
Der an dem nächsten Morgen mir zuerst
Entgegenkommt mit einem Liebeszeichen."
Und dieses bei mir denkend, schlief ich ein.
Und mitten in die Schlacht ward ich geführt
Im Geist. Groß war der Drang. Mir tötete
Ein Schuß das Pferd, ich sank, und über mir
Hinweg, gleichgültig, setzten Roß und Reiter,
Und keuchend lag ich, wie ein Sterbender:
Zertreten unter ihrer Hufe Schlag.

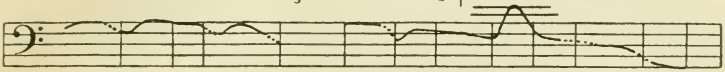
ˈgiːp miˑʀ ʔɑ̀ɪn ˈtsɑˑìˑçën, ˈʃɪkzɑːl! ˈdeːʀ ˈzòls ˈzɑˑìˑn,
deˑʀ ʔɑn dëm ˈnɛːçstën ˈmɔʀgën miːʀ tsuˈʔeːʀst
ʔènt'geːgënkòmt mìt ʔɑ̀ɪnëm ˈliːbëstsɑˑìˑçën."
ʔùnt ˈdiːzës bɑˑìˑ miˑʀ ˈdèŋkënt, ˈʃliːf ìç ˈʔɑˑìˑn.
ʔùnt ˈmìtën ʔɪn diː ˈʃlɑxt vɑʀt ìç gëˈfyːʀt
ʔɪm ˈgɑˑìˑst. ˈgʀoːs vɑːʀ dɛʀ ˈdʀɑŋ. miːʀ ˈtøːtëtë
ʔɑ̀ɪn ˈʃùs das ˈpfeːʀt, ʔìç ˈzɑŋk, ʔùnt ˈʔyːbɔʀ miːʀ
hìnˈvèç, ˈglɑˑìˑçˈgỳltìç, zètstën ˈʀòs ʔùnt ˈʀɑˑìˑtɔʀ,
ʔùnt ˈkɔˑỳˑçënt ˈlɑːg ìç, viˑ ʔɑ̀ɪn ˈʃtɛʀbëndəʀ,
tsɛʀˈtʀeːtën ʔùntɔʀ ʔiˑʀəʀ ˈhuːfë ˈflɑːx.



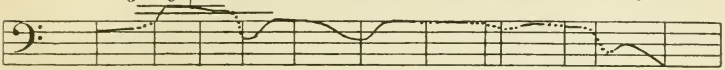
ˈgiːpmiraɪnˈtsaɪˈçënˈʃikzaːl! ˈdeːrˈzòlsˈzaɪn,



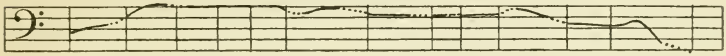
dɛrandèmˈneːçstënˈmərgnmirtsuˈʔeːrst-



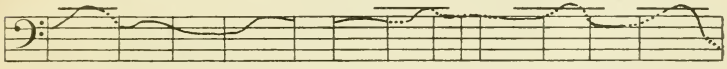
-èntˈgeːgnkòmt mɪtaɪnëmˈliːbëstsaɪçën."



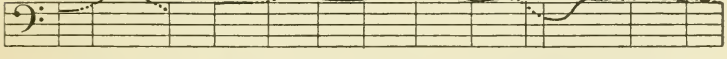
ùntˈdiːzës'baɪmiːrˈdèŋkëntˈʃliːfiçˈʔaɪn.



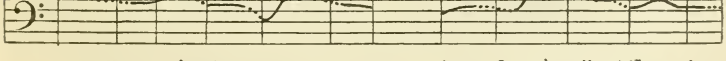
ùntˈmɪtënɪndiˈʃlaxtvaɾtɪçgëˈfyːrtɪmˈgaɪst.



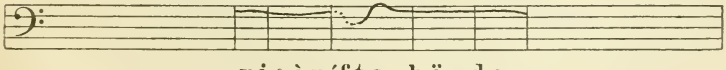
ˈgroːsvaːrdərˈdraŋ. miɾˈtøːtëtëʔaɪnˈʃùsdasˈpfeːrt,



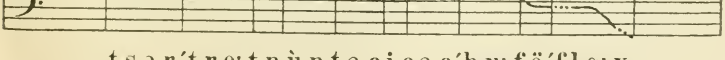
ɪçˈzaŋk, ùntˈʔyːbərmiɾhɪnˈvèkˈglaɪçˈgʏltɪç



zètstnˈròsùntˈraːɪtər, ùntˈkɔʏˈçëntˈlaːgɪç



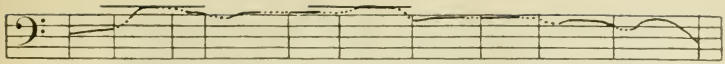
viaɪnˈʃtɛrbëndər,



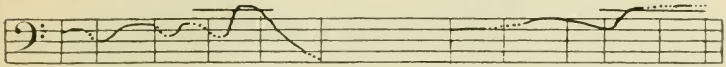
tsərˈtreːtnùntərɪɾərˈhuːfëˈʃlaːx.

Da faßte plötzlich hülfreich mich ein Arm,
Es war Octavios — und schnell erwach' ich,
Tag war es — und Octavio stand vor mir.
"Mein Bruder", sprach er, "reite heute nicht
Den Schecken, wie du pflegst. Besteige lieber
Das sichre Tier, das ich dir ausgesucht,
Tu's mir zu lieb, es warnte mich ein Traum".
Und dieses Tieres Schnelligkeit entriß
Mich Banniers verfolgenden Dragonern.

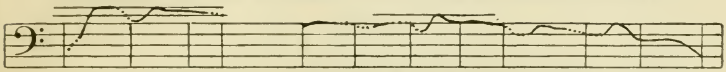
da: ˈfastë ˈplȍtslɪç ˈhỳlfʀaˑɪˑç mɪç ˀaɪn ˈˀaʀm.
ˀɛs va:ʀ ˀɔkˈta:vɪo:s — ˀʊnt ˈʃnɛl ˀɛʀˈva:x ˀɪç,
ˈta:x va:ʀ ës — ˀʊnt ˀɔkˈta:vɪo: ˈʃtant ˈfo:ʀ mi:ʀ.
"maɪn ˈbʀu:dəʀ," ˈʃpʀa:x ˀe:ʀ, "ˈʀaˑɪˑtë hɔˑỳˑtë ˈnɪçt
dɛn ˈʃɛkën, viˑ duˑ ˈpfle:çst. bëˈʃtaˑɪˑgë ˈli:bəʀ
das ˈzɪçʀë ti:r, das ˈˀɪç di:ʀ ˈˀaˑuˑsgëˈzu:xt,
ˈtu:s ˈmi:ʀ tsu ˈli:p, ˀɛs ˈvaʀntë mɪç ˀaɪn ˈtʀaˑuˑm."
ˀʊnt ˈdi:zës ˈti:ʀës ˈʃnɛlɪçkaˑɪˑt ˀɛntˈʀɪs
mɪç ˈbanˑiˑɛʀs fɛʀˈfɔlgëndën dʀaˈgo:nəʀn.



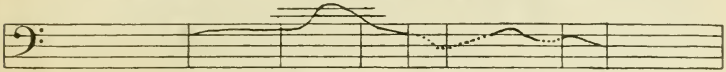
da'fastë'plȍtslìç'hỳlfraìçmìç'?aìn'?arm,



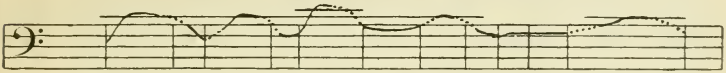
ès'va:r'?òk'ta:vjo:s — ùnt'ʃnèlɛr'vax'?ìç,



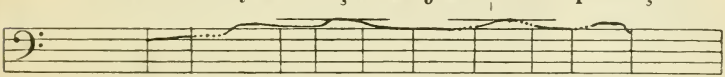
'ta:x'va:rës — ùnt'?òk'ta:vjo'ʃtant'fɔ:rmi:r.



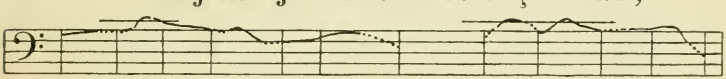
"maìn'bru:dər"·'ʃpra:xe'r,



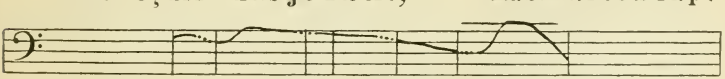
"'raì't'ë'hɔỳ't'ë'nìçtden'ʃèk'nvidu'pfle'çst.



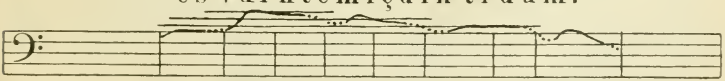
bë'ʃtaì'gë'li:bərdas'zìçrë'ti:r,



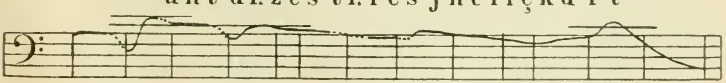
das'?ìçdir'?aùsgë'zu:xt, 'tu:smi:rtsu'li:p,



ès'varntëmìçaìn'traùm."



ùnt'di:zës'ti:rës'ʃnèlìçkaì't



ènt'rìsmìç'baniɛrsfər'fòlgëndndra'go:nərn.

Mein Vetter ritt den Schecken an dem Tag,
Und Roß und Reiter sah ich niemals wieder.

IX. PASSAGE FROM FAUST (Part I).

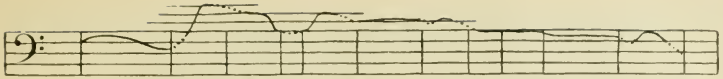
(GOETHE.)

Welch' tiefes Summen, welch ein heller Ton
Zieht mit Gewalt das Glas von meinem Munde!
Verkündiget ihr dumpfen Glocken schon
Des Osterfestes erste Feierstunde?
Ihr Chöre, singt ihr schon den tröstlichen Gesang,
Der einst um Grabesnacht von Engelslippen klang,
Gewißheit einem neuen Bunde?

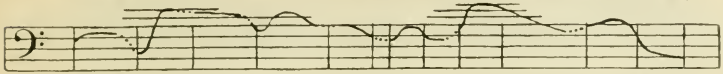
maɪn ˈfɛtəʀ ʀɪt dɛn ˈʃɛkən ʔan de:m ˈta:x,
ʔʊnt ˈʀɔs ʔʊnt ˈʀa·ɪ·təʀ za: ʔɪç ˈni:mals ˈvi:dəʀ.

IX. FAUST.

vɛlç ˈti:fəs ˈzʊmən, vɛlç ʔaɪn ˈhɛləʀ ˈto:n
ˈtsi:t mɪt gəˈvalt das ˈgla:s fɔn maɪnəm ˈmʊndə!
fɛʀˈkʏndɪgət ʔi·ʀ ˈdʊmpfən ˈglœkən ˈʃo:n
dɛs ˈʔo:stəʀˈfɛstəs ˈʔe:ʀstə ˈfaɪəʀˈʃtʊndə?
ʔi·ʀ ˈkø:ʀə, ˈzɪŋt ʔi·ʀ ʃo:n dɛn ˈtʀø:stlɪçən gəˈzaŋ,
dɛʀ ˈʔaɪnst ʔʊm ˈgʀa:bəsnaxt fɔn ˈʔɛŋəlsˈlɪpən ˈklaŋ,
gəˈvɪsha·ɪ·t ʔaɪnəm ˈnɔʏən ˈbʊndə?

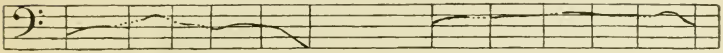


maìn´fèttər°´rìtdèn´ʃèknandem´ta:k,

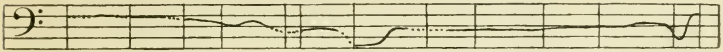


ùnd̥´ròsùnd̥´ra´ìtər°zaìç´ni:malsʼvi:dər.

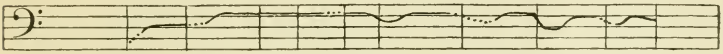
IX. FAUST.*



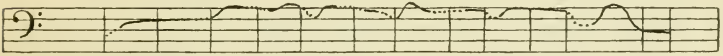
vèlç´ti:fës´zùmën, vèlçaìn´hèl´ər´to:n



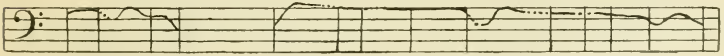
´tsi:tmìtgë´valt° das´gla:sfònmaìnëm´mùndë!



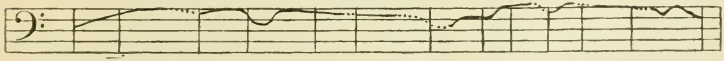
fər´kỳndìgëti̯´dùmpfën´glòkën



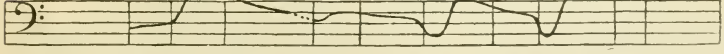
ʃo´ndës´o:stər´fèstës´e:rstë´faìər´ʃtùndë?



ir´kø:rë ´zìŋti̯ʃondën´trø:stlìçngë´zaŋ.



dɛraìnstùm´gra:bësnaxtfòn´èŋlslìpën´klaŋ,

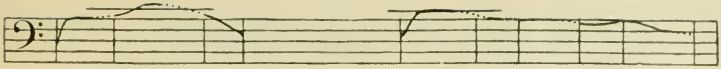


gë´vìsha´ìtaìnëm´nɔ´ỳ´ën´bùndë?

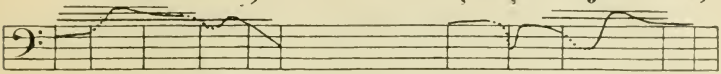
* Spoken by Herr *Otto Sommerstorff*. See note 45.

Was sucht ihr, mächtig und gelind,
Ihr Himmelstöne, mich am Staube?
Klingt dort umher, wo weiche Menschen sind!
Die Botschaft hör' ich wohl, allein mir fehlt der Glaube;
Das Wunder ist des Glaubens liebstes Kind.
Zu jenen Sphären wag' ich nicht zu streben,
Woher die holde Nachricht tönt;
Und doch, an diesen Klang von Jugend auf gewöhnt
Ruft er auch jetzt zurück mich in das Leben.

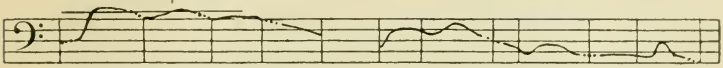
vas ˈzuːxt ʔiːʀ, ˈmɛçtiç ʔùnt gëˈlìnt,
ʔiˑʀ ˈhìmëlsˈtøːnë, mìç ʔam ˈʃtaˑuˑbë?
ˈklɪŋt ˈdoʀt ʔùmˈheːʀ, voː ˈvaˑìˑçë ˈmènʃën zìnt!
diˑ ˈboːtʃaft ˈhøːʀ ìç ˈvoːl, ʔalaˑìˑn miːʀ ˈfeːlt dɛʀ ˈglaˑuˑbë;
das ˈvùndəʀ ʔìst dès ˈglaˑuˑbëns ˈliːpstës ˈkìnt.
tsuˑ ˈjeːnën ˈsfɛːʀən ˈvaːg ìç ˈnìçt tsu ˈʃtʀeːbën,
voˑˈheːʀ diˑ ˈhòldë ˈnaːxʀìçt ˈtoːnt;
ʔùnt ˈdòx, ʔan ˈdiːzën ˈklaŋ fòn ˈjuːgënt ˈʔaˑuˑf gëˈvoːnt
ˈʀuːft eˑʀ ʔaux ˈjètst tsuˈʀʏ̀k mìç ʔìn das ˈleːbën.



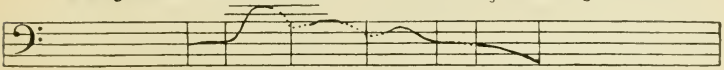
vas'zu:xti:r, 'mɛçtìçùntgë'lìnt,



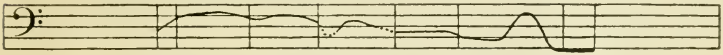
ir'hìmlṣ'tønë, mìçam'ʃta·u·bë?



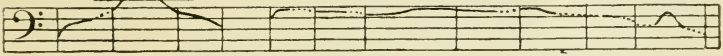
'klìŋt'dɔrtùm'he:r, vo:'va·ì·çë'mènʃën'zìnt!



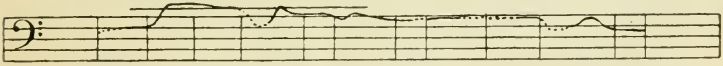
di'bo:tʃaft'hø:rìç'vo:l,



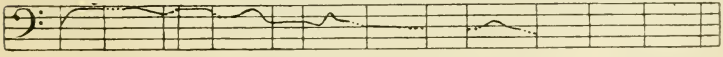
alaìnmir'fe:ltdɔr'gla·u·bë;



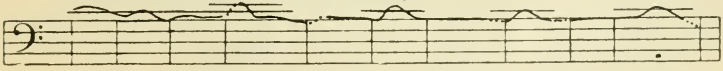
das'vùndər ìstdës'gla·u·bëns'li:pstës'kìnt.



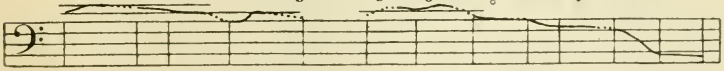
tsu'je·nën'sfɛ:rn'va:gìçnìçttsu'ʃtre:bn,[46]



vo'he:r di'hòldë'na:xrìçt 'tø:nt; ùnt'dòx,



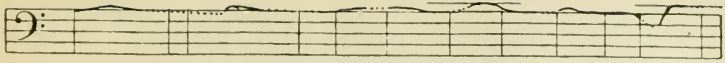
an'di:zën'klaŋfòn'ju:gënḍ'aufgë'vø:nt



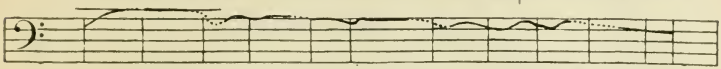
'ru·fteraux'jètst tsu'rỳkmìçìndas'le:bën.

Sonst stürzte sich der Himmelsliebe Kuß
Auf mich herab in ernster Sabbatstille;
Da klang so ahnungsvoll des Glockentones Fülle,
Und ein Gebet war brünstiger Genuß;
Ein unbegreiflich holdes Sehnen
Trieb mich durch Wald und Wiesen hinzugehn,
Und unter tausend heißen Tränen
Fühlt' ich mir eine Welt entstehn.
Dies Lied verkündete der Jugend muntre Spiele,
Der Frühlingsfeier freies Glück;

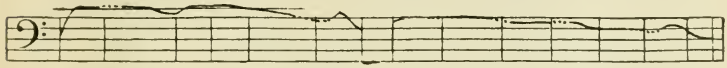
ˈzɔ̀nst ˈʃtỳʀtstə zɪ̀ç dɐr ˈhɪ̀mɛlsˈliːbə ˈkùs
ʔɑˑuˑf mɪ̀ç hɛˈʀɑp ʔɪn ˈʔɛʀnstəʀ ˈzabɑtˈʃtɪ̀lə;
dɑˑ ˈklaŋ zoː ˈʔɑːnʊ̀ŋsfɔ̀l dɛ̀s ˈglɔ̀kənˈtoːnəs ˈfỳlə,
ʔʊ̀nt ʔɑ̀ɪn gəˈbeːt vɑːʀ ˈbʀỳnstɪ̀gəʀ gəˈnʊ̀s;
ʔɑ̀ɪn ˈʔʊ̀nbəˈgʀɑˑɪˑfl̀ɪç ˈhɔ̀ldəs ˈzeːnən
ˈtʀɪːp mɪ̀ç dʊ̀ʀç ˈvalt ʔʊ̀nt ˈviːzən ˈhɪntsuˈgeːn,
ʔʊ̀nt ʔʊ̀ntəʀ ˈtɑˑuˑzənt ˈhɑˑɪˑsən ˈtʀɛːnən
ˈfyːlt ɪ̀ç miːʀ ʔɑ̀ɪnə ˈvɛ̀lt ʔɛ̀ntˈʃteːn.
ˈdiːs ˈliːt fɛʀˈkỳndətə dɛʀ ˈjuːgənt ˈmʊ̀ntʀə ˈʃpiːlə,
dɛʀ ˈfryːlɪŋsˈfɑ̀ɪəʀ ˈfʀɑ̀ɪəs ˈglỳk;



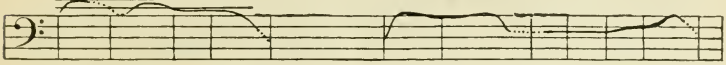
ˈzònstˈ ʃtỳrtstëzìçdərˈhìmlsˈliːbëˈkùs



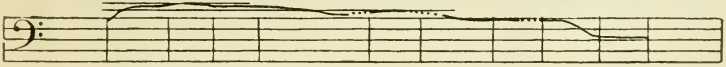
aufmìçhɛˈrapìnˈɛrnstəɹˈzabatʃtìlë;



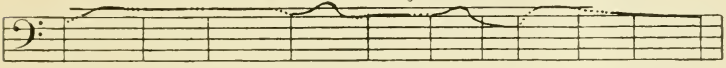
daːˈklaŋzoˈaːnùŋsˈfòlː dësˈglòkënˈtoːnësˈfỳlˈë



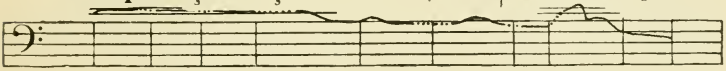
ùntʔaìngëˈbeːt vaːrˈbrỳnstìgəɹgëˈnùsː



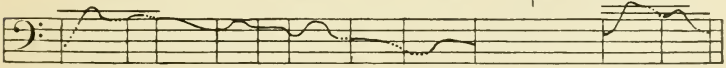
aìnˈùnbëˈgraːrˈflìçˈhòldësˈzeːnën



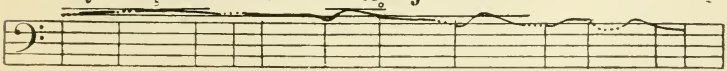
ˈtriːpmìçdùrçˈvaltùntˈviːzn̩ˈhìntsugeːn



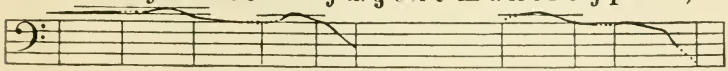
ùntùntərˈthaːuːzëntˈhaːrˈsn̩ˈtrɛːnën



ˈfyːltìçmiːraìnëˈvèltèn̩tˈʃteːn. ˈdiːsˈliːt̩



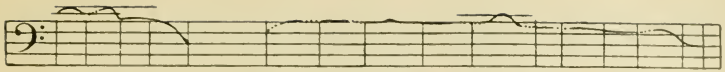
fərˈkỳndëtëdərˈjuːgëntˈmùntrëˈʃpiːlë,



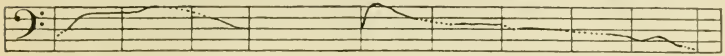
dərˈfryːlìŋsˈfaìər ˈfraiësˈglỳk;

Erinnerung hält mich nun mit kindlichem Gefühle
Vom letzten, ernsten Schritt zurück.
O tönet fort, ihr süßen Himmelslieder!
Die Träne quillt, die Erde hat mich wieder!

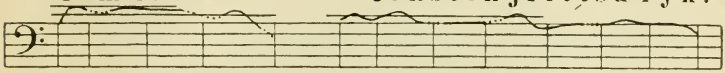
ʔɛʀʼʔìnəʀùŋ ʼhɛlt mìç ʼnuːn mìt ʼkìntlìçëm gëʼfyːlë
fòm ʼlètstën, ʼʔɛʀnstën ʼʃʀìt tsuʼʀỳk.
ʼʔoː ʼtøːnët ʼfɔʀt, ʔiʼʀ ʼzyːsën ʼhìmëlsʼliːdəʀ!
di ʼtʀɛːnë ʼkvìlt, di ʼʔeːʀdë ʼhat mìç ʼviːdəʀ!



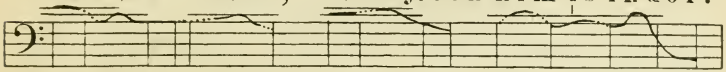
ɛr'ʔìnərùŋ ˊhèltmìçnuˈnmìtˊkìndlìçëmgëˊfy:lë,



fòmˊlètstën ˊɛrnstënˊʃrìttsuˊrỳk.



ˊo:ˊtø:nëtˊfɔrt, irˊzy:sënˊhìmˈlsˊli:dər!



diˊtrɛ:nèˑˊkvìlt, diˊʔè:rdë ˊhatmìçˊvi:dər.

NOTES ON THE PRONUNCIATION.

I. RICHARD THE SECOND.

1. The number of this record is G. C. 1315 III. (See Introduction § 8.)

Sir *H. Beerbohm Tree,* the well-known actor was born in London and educated in Germany; he has however spent the greater part of his life in England, and his speech sounds are substantially those of Standard Southern English.

The following points should be noted, which do not appear from the transcription: —

a) The sound **æ** generally tends towards **a**. A good instance of this is **æn´nʌθìŋkæn**... (p. 3, l. 9) being almost **an´nʌθìŋkan**....

b) The **a** in **aì, aù** generally tends towards **ɑ**. A good instance of this is the word **wa'ì'vz** (p. 5, l. 6; almost **wɑ'ì'vz**). The triphthong **aùə** is generally reduced to a more or less lengthened or slightly diphthongized **ɑ**.

c) A marked aspirate is frequently inserted between breathed plosive consonants and a following vowel in stressed syllables. In some cases it is sufficiently strong to require marking in the transcription, e. g. **thèl** (p. 5, l. 3).

d) **ɔ** is sometimes not quite so open as in ordinary Southern English pronunciation, e. g. **´pèipɔ'** (p. 3, l. 3).

e) The *l* sound is generally the "clear" **l** not the "dark" **ɬ**. Even where **ɬ** is given the back resonance is hardly as marked as in ordinary Southern English pronunciation.

2. The word **´spi'k** (p. 3, l. 1) sounds very weak. It seems probable however that this weakness is not due to absence of

stress in the pronunciation, but is due rather to an imperfection in the record.

3. The vowel in **ði** (p. 3, l. 4) sounds intermediate between the tense **i** and the lax **ì**.

4. The **ʌ** in **bʌt** (p. 3, l. 9) is almost **ɑ**.

II. THE BELLS.

5. The number of this record is G. C. 1356.

The late Canon Fleming was of Irish parentage, but was educated in England. He was famous as a teacher of elocution. His speech sounds are substantially those of Standard Southern English but they are not always distributed in the most usual way; thus **è** is used in the third syllable of *merriment* (usually **mèrìmənt**); note the use of the "clear" **l** throughout.

The following points should be noted which do not appear from the transcription: —

a) The **ù** of **òù** often tends towards tense **u**, e. g. in **ˊgòˈùˈldën** (p. 9, l. 9).

b) **ɛə** generally tends towards **èə**. When **r** follows the **ə** almost disappears, e. g. in **ˊɛːərəvˊnait** (p. 9, l. 2).

6. It is almost impossible to hear whether the **d** in **ændðə** (p. 9, l. 8) is pronounced. It seems probable that it is present, but is very weak.

7. There is a distinct **l** pronounced in **ˊbɑːlmì** (p. 11, l. 1); it is however weak.

8. The **uː** in **ˊmuːn** (p. 11, l. 6) is slightly diphthongized (almost **uw**).

9. The **ʃ** in **ˊfjuˈtʃəˈ** (p. 11, l. 9) is not an ordinary **ʃ**, but is rather intermediate between **ʃ** and **j**. The pronunciation of this word is noticeably different from that of the word **ˊræptjùə** in the next line.

10. The **æ** in **ræptjùə** (p. 11, l. 10) is intermediate between **æ** and **a**.

11. The **ì** in **ìər** (p. 13, l. 5) is intermediate between **ì** and **i**.

III. CONVERSATION.

12. The number of this record is G. C. 1286. The record is one of a set procurable from Messrs. Langenscheidt of Berlin.

Mr *Bernard MacDonald,* M. A., was educated in England. His father was of Scottish origin and his mother was from the South of England. He has had much experience in public speaking, and is Lecturer on Voice-production and Elocution at Mansfield College, Oxford and at Queen's College, London. Mr MacDonald speaks naturally with typical educated Southern English pronunciation, but in the gramophone record under consideration a few artificialities may be observed. This is no doubt due to the fact that in order to make satisfactory records the voice must be considerably louder and the articulation more distinct than is usual in conversation.

The following points should be noted which do not appear from the transcription: —

a) The "clear" **l** and "dark" **ɬ** both tend to a sound intermediate between them.

b) **ə** representing *-er* in the spelling often tends towards **ɜ̈**; in other cases it frequently tends towards **ʌ**. (**ʌ** is actually reached in **ʌˊgròùsəˈz** ... p. 23, l. 1).

c) **è** sometimes tends towards **ɛ**, e. g. in **ʔènì** (p. 25, l. 2), **nèìm** (p. 23, l. 10).

d) **òù** sometimes tends towards **öü**, e. g. in **səˊpòˈùˈz** (p. 21, l. 3).

e) Words beginning with a vowel are sometimes started with a jerk of the breath (distinct from **ʔ**), e. g. the word **ɑ:** in **ðèìɑ:** (p. 23, l. 5), the word **aùns** (p. 27, l. 3).

13. The **ə** in **kəu** (p. 19, l. 2) is almost **ɜ̈**.

14. The vowel in **ɒˈɾ** (p. 21, l. 9) is intermediate between **ɒ** and **ɔ**. The vowel in **ˊbrɑntʃ** is intermediate between **ɑ** and **a** and has a trace of nasality.

15. The second **ə** in **ˊdʒènərəɬ** (p. 25, l. 4) is almost **ɔ̈**.

16. The vowel in **juˈ** (p. 25, l. 9) is intermediate between **u** and **ù**.

17. The second **ə** in **æˊdìʃənəɬ** (p. 27, l. 5) is almost **ɔ̈**.

IV. LA SAMARITAINE.

18. The number of this record is G. C. 31171 II. (See Introduction § 8.)

Mme *Sarah Bernhardt,* the famous actress, was educated in Paris and studied elocution at the Conservatoire there. Her speech sounds are those of Standard Northern French. Note however the tendency to lengthen final vowels, and the alternation between **r** and **ʁ**.

The following points should be noted which do not appear from the transcription: —

a) **a** often tends towards **ɑ**. A good example of this is **mwa** p. 31, l. 7 (almost **mwɑ**).

b) The **r** sound occasionally seems to be a combination of **r** and **ʁ**, e. g. in **oːtrə** (p. 35, l. 9).

c) **ə** is generally rather opener when followed by the *r* sound than in other cases. Compare **ɑ̃ˈkoːʁ** (p. 31, l. 1), **ˈsəʁtei** (p. 33, l. 4) with **ˈvətʁəprəˈʃɛ̃** (p. 31, l. 10). In some cases the sound is sufficiently closed to require the symbol **ò**, e. g. **kòm** (p. 35, l. 5).

19. The **a** in **ˈlwaˈ** (p. 31, l. 5) is retracted towards **ɑ** (see previous note (a)).

20. The second vowel in **dòne** (p. 33, l. 1) is intermediate between **e** and **è**.

21. The **ɥ** in **ˈnɥiː** (p. 33, l. 2) seems retracted and sounds rather like the mixed vowel **ü**.

22. The first few syllables of this sentence (p. 33, ll. 3, 4) are very indistinct. An extra syllable is added at the beginning, which sounds more like **kə** than anything else. The fourth syllable is probably intended to be **vu**, but it sounds rather like **ʁə**. From the fifth syllable onwards the record is clear.

23. Note the accidental insertion of the sound **m** before **ɑ̃ˈbraseː** (p. 33, l. 6).

24. The **ə** in **ɛ̃ˈsyˈltə** (p. 33, l. 10) is opener than usual and resembles the English final **ə**.

25. The **o** in **ˈboˈku** (p. 35, l. 7) is slightly diphthongized.

26. The **ə** in **oːtrə** (p. 35, l. 9) is opener than usual and sounds rather like **a**.

27. P. 35, l. 10 the words *Quand on aime* are omitted on the record.

28. The ə in ˊʒuːrə (p. 37, l. 1) is very open.

29. The ə in ˊamuːrə (p. 37, l. 2) is very open.

30. The **eˑ** and **uː** in ˊeːmeˑvuː (p. 37, l. 3) are both slightly diphthongized.

V. LE CORBEAU ET LE RENARD
and
VI. LE LOUP ET L'AGNEAU.

31. These two pieces are both on the same record, number G. C. 31253.

M. *Louis Delaunay,* Sociétaire de la Comédie Française, was educated in Paris, his parents being Parisians. His pronunciation was largely influenced by that of his father, a particularly careful and artistic speaker.

His speech sounds are those of Standard Northern French. Note, however, the alternation between **r** and **ʀ**.

The following points should be noted which do not appear from the transcriptions: —

a) **a** often tends towards **ɑ** when preceded by **w**, e. g. in ˊ**ʒwa** (p. 39, l. 4). In other cases it sometimes tends towards **æ**, e. g. in **aˊʒɲo** (p. 41, l. 3).

b) The **r** sound sometimes seems to be a combination of **r** and **ʀ**, e. g. in **apøˊprɛ** (p. 37, l. 8).

32. The word **di̥** (p. 39, l. 6) is very weak and indistinct on the record, but it is nevertheless probably stressed.

33. The **h** in ˊ**hɔ̃ˑtø** (p. 39, l. 9) is very weak. This may be because the gramophone does not reproduce the sound **h** well, or it may simply be that the speaker's "**h** aspiré" is a very weak sound.

34. The **ɛ̃** in **pwɛ̃** (p. 43, l. 8) seems somewhat retracted.

VII. CONVERSATION.

35. The number of this record is G. C. 31284.

The author has not been able to obtain any personal particulars regarding the person who spoke this record, the Gramophone Company having lost all trace of him. From the pronunciation it would seem that he was a Parisian.

The following points should be noted which do not appear from the transcription: —

a) The sound **ə** is generally almost **œ**, thus the sounds **ə** and **œ** in **udəfa'vœːʁ** (p. 45, l. 8) are almost identical.

b) **ɛ** and **œ** are in all cases less open than with the previous French speakers. This is especially noticable when they are long and followed by the **r** sound, as in **paʁ'tɛːʁ** (p. 47, l. 6), **ɛ̃'tɛʁ'jœːʁ** (p. 49, l. 1).

c) The distinction between **e** and **ɛ** is often not very clear, both sounds tending towards the intermediate **è**, e. g. in **de'bijɛ** (p. 45, l. 6). (The symbol **è** is only employed where the true intermediate sound is undoubtedly used).

d) The differences of length are not so great as with most speakers.

36. The **y** in **syʁ** (p. 45, l. 7) is considerably retracted.

37. The first vowel in **'kam'lo** is intermediate between **a** and **æ**.

38. The first vowel in **'a'tũ'sjɔ̃** (p. 47, l. 4) is intermediate between **a** and **æ**.

39. The **ɛ** in **'pʁə'nɛ** (p. 47, l. 5) is slightly diphthongized.

40. The **ʁ** in **'ple'ziːʁ** (p. 47, l. 8) is weakened into a sort of vowel.

41. The first vowel in **'alɔ̃** (p. 49, l. 6) is intermediate between **a** and **æ**.

42. The **œ̃** in **œn'efɛ** (p. 51, l. 2) seems to be retracted and pronounced without much lip-rounding. The sound is in fact rather like the English **ə** in *sofa* (**sòùfə**) nasalized.

VIII. WALLENSTEIN.

43. The number of this record is G. C. 41968 II. (See Introduction § 8).

Herr *Max Montor,* Regisseur am deutschen Schauspielhaus in Hamburg, was born and educated in Vienna, and studied elocution at the Conservatorium there. His pronunciation does not differ greatly from Standard (non-dialectal) North German. Note the absence of ʔ and the use of the dental **r** throughout.

The following points should be noted, which do not appear from the transcription: —

a) **ì** often tends towards **i**, e. g. in **ˊʃtìllë** (p. 59, l. 5).

b) The diphthong here represented by **aù** varies between **aù** and **au**.

44. The **ò** in **ˊkòmën** (p. 61, l. 6) is almost **ɔ**.

IX. FAUST.

45. The number of this record is 41319 III. (See Introduction § 8).

Herr *Otto Sommerstorff,* was educated chiefly in Vienna, but also to some extent in Germany. His father was from Wurtemburg and his mother was Austrian. His pronunciation does not differ greatly from Standard (non-dialectal) German. Note the absence of ʔ and the use of the dental **r** throughout.

The following points should be noted, which do not appear from the transcription: —

a) **ì** generally tends towards **i**. A good example of this is heard in **gëˊlìnt** (p. 69, l. 1).

b) **è**, **ò** generally tend towards **ɛ**, **ɔ**. Good examples of this are heard in **ˊlètstën** (p. 73, l. 2), **ˊglòkën** (p. 71, l. 3).

c) **a** often tends towards **a**, especially in the diphthong **aì**.

46. The **e:** in **ˊʃtre:bn** (p. 69, l. 7) is slightly diphthongized.

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